VIRGINIA ARTS FESTIVAL

2015

ROBERT W. CROSS
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VIRGINIA ARTS FESTIVAL SPRING 2015

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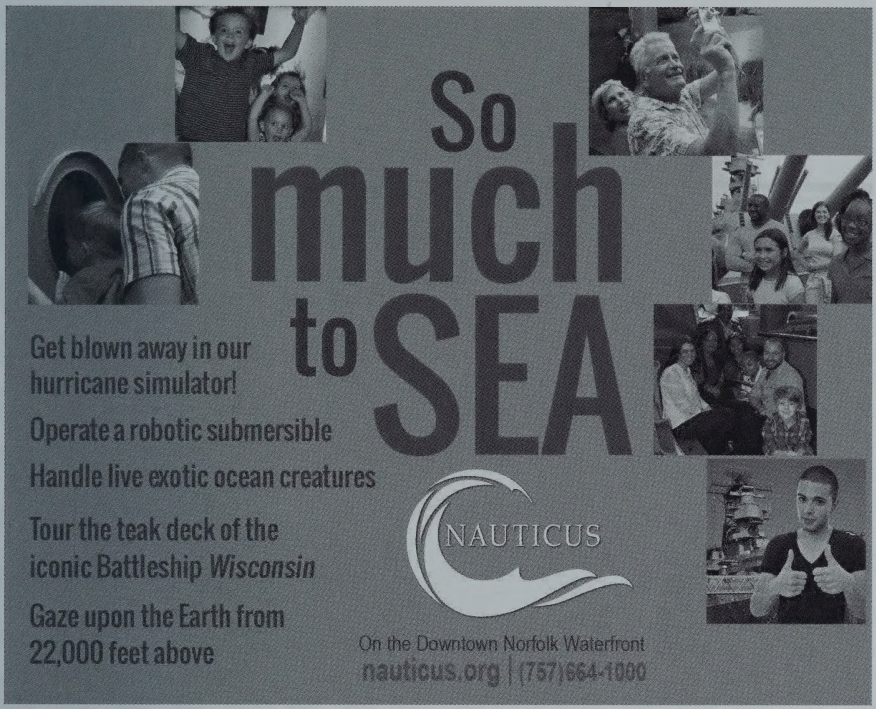
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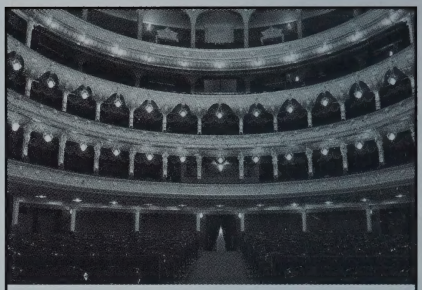

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Welcome

Dear Festival Friends and Fans,

Spring is here at last. I am pleased to welcome you to the 19th Virginia Arts Festival. Year after year, our staff looks forward to the spring, and this year is no exception. I couldn't be more excited to sit along with you and experience the 2015 season.

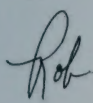
World-renowned trumpeter Wynton Marsalis, one of the most popular names in jazz today; a unique partnership with the Virginia Symphony Orchestra and the Chrysler Museum in a performance of Béla Bartók's only opera *Bluebeard's Castle* with sets by Dale Chihuly; the return of the beloved acrobatic dance trouple Pilobolus; and an intimate performance by six time Tony Award-winning diva Audra McDonald are just a few of the highlights.

I also urge you to take your journey "Beyond the Concert Hall" this year. An *Attucks Community Day* will happen in Church Street Park on April 12, leading up to Marsalis's performance at the historic Attucks Theatre; children and adults alike will play and create in the innovative and fun immersive experience of *Tangle* in Town Center, Virginia Beach; and the first annual *World Arts Celebration* will take place in Newport News this year, bringing together artisans and musicians from a multitude of cultures. Another first happens with the Baroque theme of this year's Festival Williamsburg, with Nicholas McGegan taking the Virginia Symphony Orchestra to new heights along with soprano Amanda Forsythe.

Witness music and might as groups from Australia, Canada, Denmark, Finland, France, Republic of Korea, the United Kingdom, and the United States take the stage at Scope Arena. The annual *Virginia International Tattoo*, a tribute to military families, will have an especially personal touch this year that I can't wait for you to experience.

I am incredibly grateful for the devoted patrons, donors, and community partners who have helped make Virginia Arts Festival a permanent fixture in the Hampton Roads area. It is only with your support that we can continue to bring world-class artists to Virginia every spring.

I hope to see you at many more events!



Robert W. Cross
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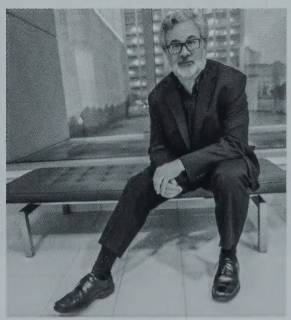

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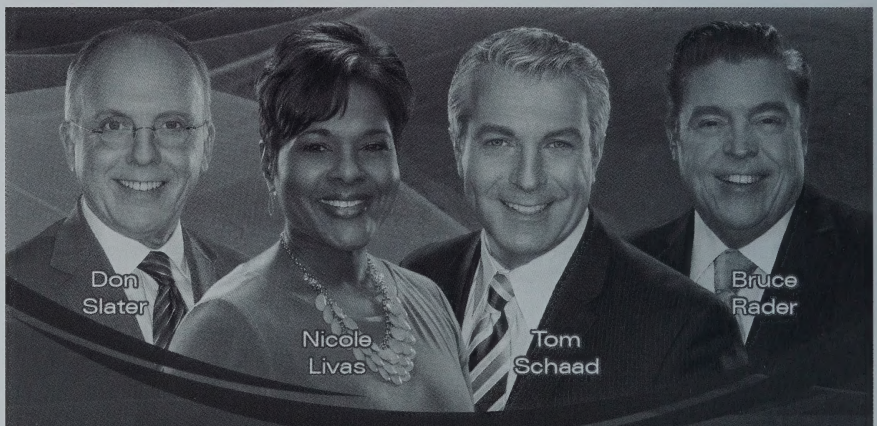

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Welcome

Dear Festival Patrons and Friends,

Welcome to the 19th Virginia Arts Festival. Once again this promises to be a season filled with amazing performances, breathtaking artistry, and captivating music. With a variety of performances from April 10 to May 30, there is a calendar full of extraordinary events.

I am honored to serve as Chairman of the Board for Virginia Arts Festival, having watched with fascination and pride as the Festival has grown in its 19 years. It has become a wonderful community asset, helping to make Hampton Roads a great place to live, work, play, and visit.

Virginia Arts Festival has always had a passion for our youth, allowing students the opportunity to experience the arts in a variety of ways. Through master classes, school performances, and one-on-one interaction with the artists, students come face to face with dance, music, and theater in a unique and powerful way. There is little that compares to seeing a child's eyes light up upon realizing that they too can become anything they dream to be. Virginia Arts Festival's dedication to education is a core value that helps change lives.

I am delighted you have joined us for this performance. Your support of the arts ensures that the Festival can continue to bring world-renowned artists to the area. I want to extend a special thank you to our many generous sponsors and donors who continue to invest in the Festival's efforts, and to the Board and staff of Virginia Arts Festival for their long hours and tireless commitment to making the Festival happen.

I encourage you to invite your family and friends to future performances. Share with them what you already know: Virginia Arts Festival enlightens the soul and enriches life.

With sincere thanks,

Thomas V. Rueger
Chairman, Board of Directors
Virginia Arts Festival

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by Arthur Miller
SEPT. 22 - OCT. 11. 2015

SEX WITH STRANGERS

by Laura Eason
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by Charles Dickens
DEC. 9-24. 2015
HOLIDAY EXTRA

THE HAMPTON YEARS

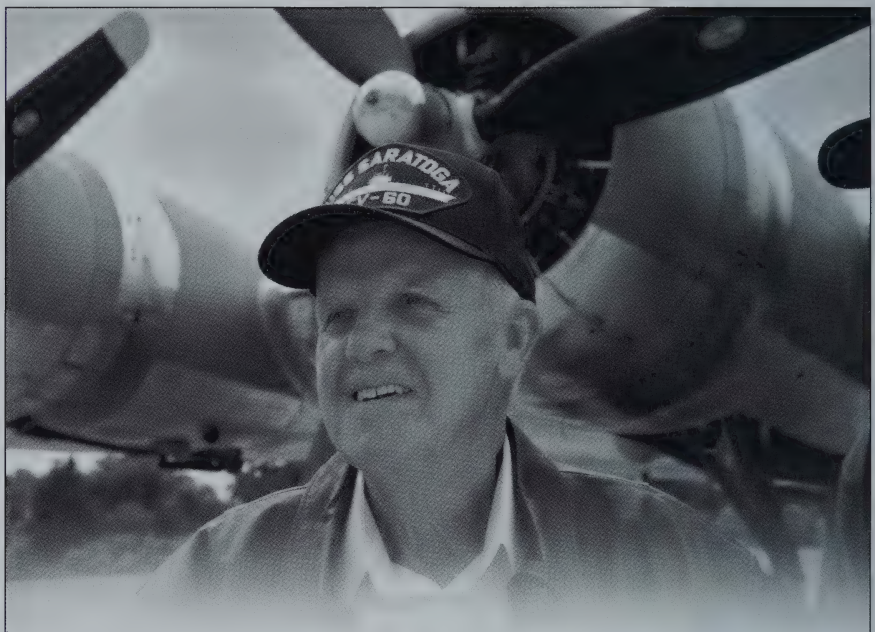
by Jacqueline E. Lawton
JAN. 9- FEB 7. 2016

PETER AND THE STARCATCHER

by Rick Elice
MAR. 1-20. 2016

WHAT THE DUCK!

by Chris Hanna
APR. 5-24. 2016



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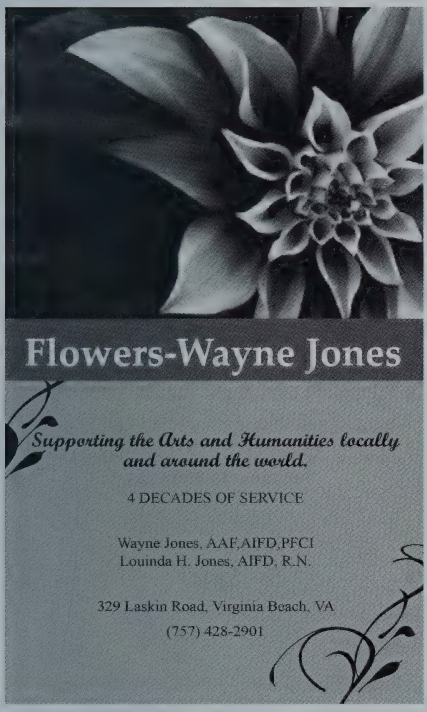

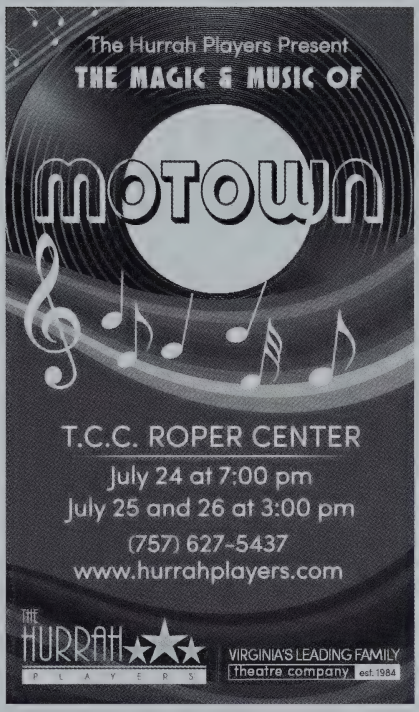

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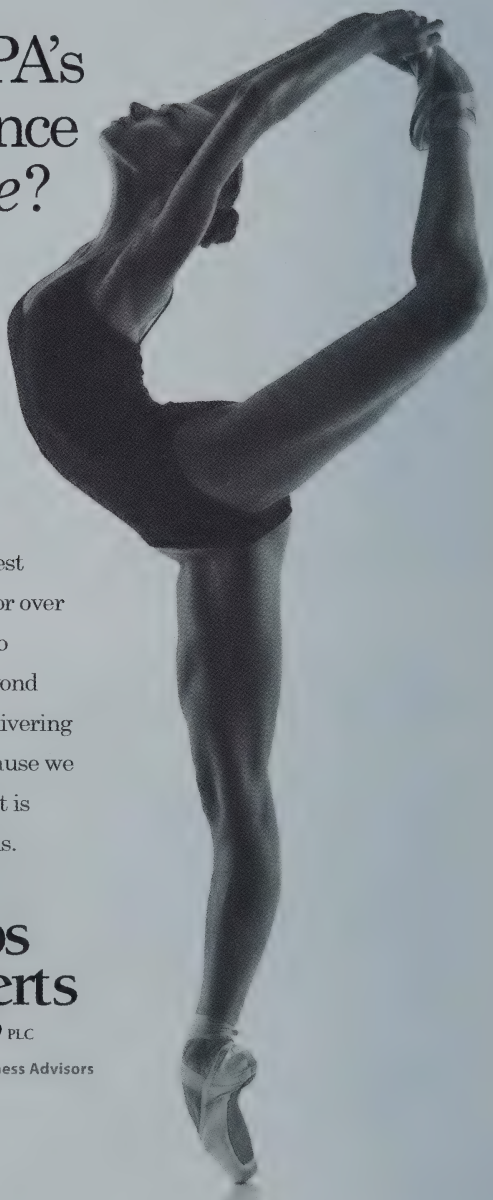

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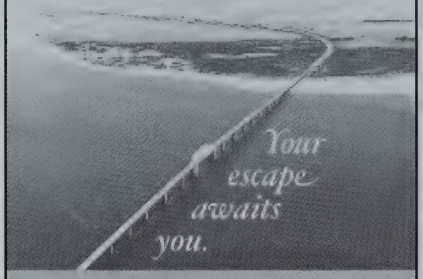

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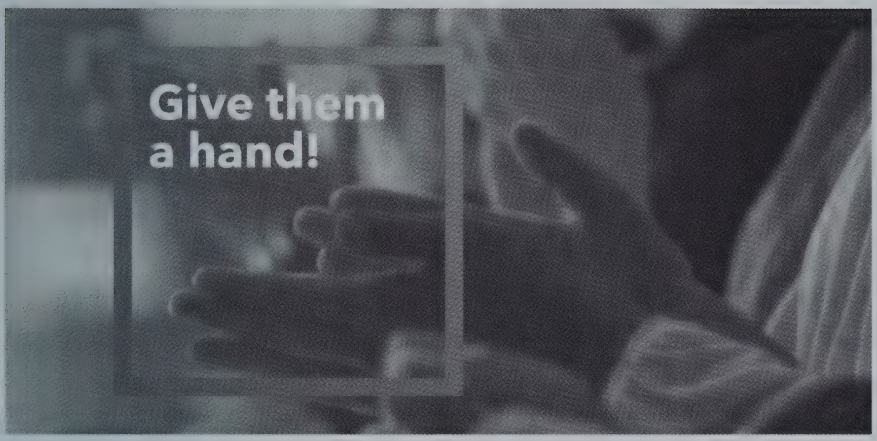

We applaud Virginia Arts Festival for its commitment to bring world-class performing arts to our citizens and visitors, impact the lives of students through outstanding educational programs, commission new works of national and international significance and make a tangible difference in Hampton Roads through regional partnerships and positive economic impact through the generation of cultural tourism. Thanks to all the volunteers, including our associates, who contribute their time and energy to support this important work.

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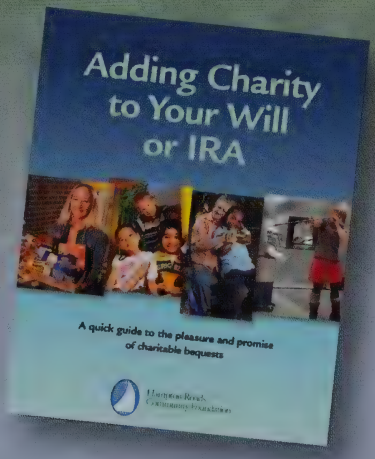

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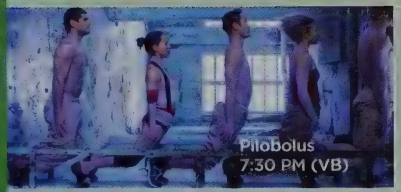
Calendar 2015

VIRGINIA ARTS FESTIVAL SPRING 2015

APRIL

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
				3 Ballet Hispanico 8 PM (N)	4 Rosanne Cash 8 PM (N)	5 Jazz at Lincoln Center Orchestra with Wynton Marsalis 4 PM & 7 PM (N)
6	7 Major Tom 8 PM (N) Australia's Strange Fruit 9:30 PM (N)	8 Major Tom 8 PM (N) Australia's Strange Fruit 9:30 PM (N)	9 Major Tom 8 PM (N) Australia's Strange Fruit 9:30 PM (N)	10 Major Tom 8 PM (N) Chris Brubeck *Triple Play* 8 PM (N) Todd Wilson 8 PM (N) Australia's Strange Fruit 9:30 PM (N)	11 Major Tom 8 PM (N) Bartók's *Bluebeard's Castle* with sets by Chihuly 8 PM (N) Australia's Strange Fruit 9:30 PM (N)	12 Major Tom 8 PM (N) Bartók's *Bluebeard's Castle* with sets by Chihuly 3 PM (N) Australia's Strange Fruit 9:30 PM (N)
13	14 Tattoo Hullabaloo 4:30 PM (N) Virginia International Tattoo 7:30 PM (N)	15 Tattoo Hullabaloo 4:30 PM (N) Virginia International Tattoo 7:30 PM (N)	16 Tattoo Hullabaloo 4:30 PM (N) Virginia International Tattoo 7:30 PM (N)	17 Tattoo Hullabaloo 4:30 PM (N) Virginia International Tattoo 7:30 PM (N)	18 Tattoo Hullabaloo 4:30 PM (N) Virginia International Tattoo 7:30 PM (N)	19 Tattoo Hullabaloo 11:30 AM (N) Virginia International Tattoo 2:30 PM (N) Republic of Korea Traditional Army Band and Dancers 7:30 PM (N)
20	21	22	23	24	25	26

MAY

			The Rime 7:30 PM (N) 30	Red Molly 8 PM (VB) Tangle 5:30-7:30 PM (VB) 1	Tangle 5:30-7:30 PM (VB) Disney *Fantasia* Benjamin Rous, conductor Virginia Symphony Orchestra 8 PM (VB) 2	Tangle 12-2 PM (VB) Disney *Fantasia* Benjamin Rous, conductor Virginia Symphony Orchestra 2:30 PM (VB) 3
4	An Evening of Mahler arranged by Schoenberg Falletta & Friends Attacca String Quartet 7:30 PM (N) 5	6	Coffee Concert I 10:30 AM (P) Inti-Illimani 8 PM (N) 7	Virginia International PANFest 8 PM (VB) Stravinsky's *The Soldier's Tale* JoAnn Falletta, conductor Tianwa Yang, violin 8 PM (N) 8	Virginia International PANFest 10 AM (VB) 9	Attacca String Quartet 7 PM (N) 10
11	Coffee Concert II 10:30 AM (VB) Cyrille Aimée 7:30 PM (N) 12	13	Coffee Concert III 10:30 AM (N) 14	Audra McDonald 8 PM (N) 15	Virginia Beer Festival 2-6 PM (N) Jackie Evancho 8 PM (N) 16	Virginia Beer Festival 2-6 PM (N) Anonymous 4 7 PM (N) 17
	Cantus 8 PM (P) 20	Coffee Concert IV 10:30 AM (J) Cantus 7:30 PM (W) 21	Coffee Concert V 10:30 AM (J) Eileen Ivers 8 PM (W) 22	The Handel & Haydn Society 8 PM (W) 23	McGegan Conducts Handel Virginia Symphony Orchestra 7 PM (W) 24	
Memorial Day Concert Gates open 5 PM, Concert 7:30 PM (NN) 25	26	27	28	29	World Arts Celebration (NN) 30	31

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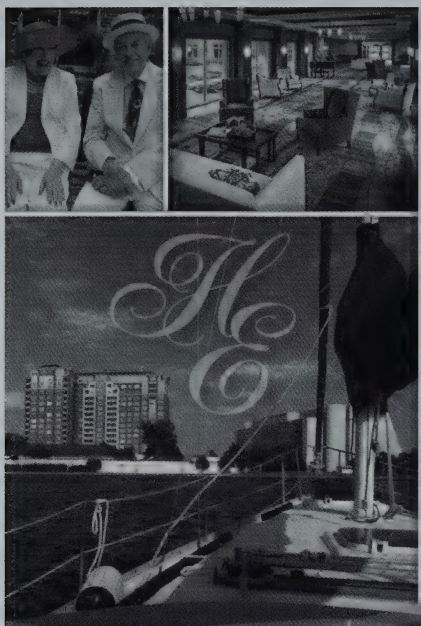

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CANTUS

MAY 21
7:30 PM
BRUTON PARISH EPISCOPAL CHURCH
WILLIAMSBURG
TICKETS $30

Part of the SunTrust VOCAL MUSIC SERIES

EILEEN IVERS

Beyond the Bog Road

MAY 22
8 PM
VIRGINIA ROOM, WILLIAMSBURG LODGE
TICKETS $60 GOLD CIRCLE, *NO DISCOUNTS*
$45, $35, RESERVED TABLE SEATING

Sponsored by TowneBank

THE HANDEL & HAYDN SOCIETY

MAY 23
8 PM
VIRGINIA ROOM, WILLIAMSBURG LODGE
TICKETS $50, $35, RESERVED TABLE SEATING

HANDEL CELEBRATION

Virginia Symphony Orchestra
Nicholas McGegan, conductor
Amanda Forsythe, soprano

MAY 24
7 PM
VIRGINIA ROOM,
WILLIAMSBURG LODGE
TICKETS $50, $35,
RESERVED TABLE SEATING

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VIRGINIA ARTS FESTIVAL

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present

Festival Williamsburg

Coffee Concert IV
Thursday, May 21

Cantus
Thursday, May 21

Quicksilver Ensemble
Friday, May 22

Eileen Ivers
Friday, May 22

Handel and Haydn Society
Saturday, May 23

McGegan Conducts Handel
Sunday, May 24

Festival Williamsburg is funded in part by the Williamsburg Area Arts Commission, the City of Williamsburg and James City County.

VIRGINIA ARTS FESTIVAL SPRING 2015

BUSINESS CONSORTIUM FOR ARTS SUPPORT

Coffee Concert IV

André-Michel Schub,
Connie & Marc Jacobson Chamber Music Series Director

André-Michel Schub, piano
Debra Wendells Cross, flute
Sherie Lake Aguirre, oboe
Michael Byerly, clarinet
Laura Leisring, bassoon
Kimberly Gilman, horn
Barbara Chapman, harp

Williamsburg Winery, James City County
Thursday, May 21, 10:30 AM

Co-presented with Williamsburg Winery

Media Support

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Coffee Concert IV

André-Michel Schub, *Connie & Marc Jacobson Chamber Music Series Director*

André-Michel Schub, *piano*
Debra Wendells Cross, *flute*
Sherie Lake Aguirre, *oboe*
Michael Byerly, *clarinet*
Kimberly Gilman, *horn*
Laura Leisring, *bassoon*
Barbara Chapman, *harp*

Program

W.A. Mozart — **Quintet for Piano and Winds** K. 452
Largo. Allegro moderato
Larghetto
Rondo: Allegretto

Sherie Lake Aguirre, *oboe*
Michael Byerly, *clarinet*
Kimberly Gilman, *horn*
Laura Leisring, *bassoon*
André-Michel Schub, *piano*

Astor Piazzolla — **Histoire du Tango**
Café 1930
Bordel 1900

Debra Wendells Cross, *flute*
Barbara Chapman, *harp*

Francis Poulenc — **Sextet for Wind Quintet and Piano in C,** FP100
Allegro vivace
Divertissement: Andantino
Prestissimo

Debra Wendells Cross, *flute*
Sherie Lake Aguirre, *oboe*
Michael Byerly, *clarinet*
Laura Leisring, *bassoon*
Kimberly Gilman, *horn*
André-Michel Schub, *piano*

About the Program — May 21
Quintet for Piano and Winds, in E-flat, K. 452
Wolfgang Amadeus Mozart (1756-1791)

Mozart wrote the *Quintet for Piano and Winds* as he was approaching the height of his popularity in Vienna. He played in its premiere, one of twenty concerts he gave in a period of just six weeks in spring 1784. About the quintet, Mozart wrote home to his father, "I think it the best work I have written so far."

Most wind-ensemble works of Mozart's time were composed solely as entertainment, music to be played in the gardens or dining halls of noble houses. Mozart's *Quintet* had a different purpose; he composed it for performance in a music room, where it was to be listened to, not heard in the background. Mozart called it, in the customary parlance of the time, a quintet for piano with the accompaniment of wind instruments, but he treats the winds as equals of the piano, with independent, idiomatic, and technically difficult, highly intricate parts. (This new equality showed up again a year later in his *Quartet for Piano and Strings,* K.478.) Mozart's piece was still considered novel in 1796, when Beethoven, who revered Mozart, wrote a piano-and-wind quintet for which he clearly used Mozart's work as a model.

In the first movement's serious introduction, Largo, Mozart begins to demonstrate his new treatment of the winds, either individually or in small ensembles, placing them in contrast and sometimes in competition with the solo pianist. In the main body of the first movement, a serious Allegro moderato, the piano remains constantly prominent for very good reasons: Mozart wrote the part for himself to play, knowing he was the principal concert attraction. Even so, there are times when he allows the piano to accompany or follow the lead of the winds. The second movement, Larghetto, has a sonata-like structure of huge dimensions. The music has direct appeal and a rich, touching second subject set in a way that draws attention to the (then) unusual distribution of the instruments. The quintet closes with a pleasing, light rondo, Allegretto.

Histoire du Tango
Astor Piazzolla (1921-1992)

Piazzolla was an extraordinary musician who won the admiration of both classical music *avant gardists* and connoisseurs of the Argentine tango. He created the modern *nuevo tango* and was master of its typical instrument, the *bandoneón,* a button-keyboard accordion.

The tango first appeared in the Buenos Aires suburbs in the late 19th century. Tango grew from an earlier popular dance, the *milonga,* which evolved from the Cuban rhythm known as *habañera.* Originally, two male companions danced the tango as anonymous improvisations in the ballrooms and brothels of Buenos' Aires' rough port area. Even as the dance became accepted, detractors criticized its sensuosity and labeled it indecent. After the tango was exported to Paris, it made its way back to Argentina with newfound respect, becoming accepted as the national dance.

The Argentinean tango is a sharp, syncopated dance with sudden interpolations of free, lyrical sections that express a wide range of emotions. *Histoire du Tango* for flute and guitar (1985), here played on harp, details the forms the tango took through the 20th century, charting its changing style altering mood and sound.

Since the tango had begun in bordellos, Piazzolla titled the first movement "Bordel 1900." In it, the refined *milonga* has become a new form. By exaggerating the dotted rhythm, a new dance, not accepted in polite society, was born.

The second movement, "Café 1930," illustrates the tango as it had evolved into a dance popular with all Argentinians; this was the form in which tango became known internationally.

Sextet for Piano and Wind Quintet in C, FP100
Francis Poulenc (1899-1963)

The wind quintet is an agglomeration of instruments (flute, oboe, clarinet, bassoon and horn) that have comparatively little in common. Although it was always called the "woodwind quintet" until about a generation ago, the horn is an interloper from the brass family. Adding a piano to the wind quintet might be expected to introduce one more foreign element and multiply the mixed effect, but in a skillfully written sextet the piano binds the mixed wind ensemble together.

Poulenc was the youngest of the French composers who in 1920 were dubbed "The Six," the group that turned French music away from stultifying formality, elevated pretense and empty pomp. Poulenc was known during his lifetime as a man of urbanity and wit, qualities that appeared conspicuously in his music even when, late in life, he turned with increasing frequency to religious subjects. The pleasing good humor of his instrumental music, the simple devotion of his sacred music, and the melodic charm and unerring fluency of both, combined to make his work the most durable of all the members of the group.

This *Sextet* occupied Poulenc from 1930 to 1932; in 1939, he made his final revision of it. If there is any consciously applied structural principle underlying this delightful music, it is long chains of melody, a lavish outpouring of tunes, one after another, with a certain amount of contrast marking their passage. In repetitions, which are rare, a melody is likely to be stretched, but most often, as the music progresses, almost everything is new; there is little or no recapitulation of ideas heard earlier. The general character may seem to be devotional at some times; at others, it is irreverent. The cast of the melodies seems to be vocal, even operatic, and one can imagine some parts of the work sung. The large-scale motion of the Sextet's three movements follows the classical fast-slow-fast sequence: the first, Allegro vivace; the second, a Divertissement (although the other movements are equally diverting), *Andantino;* and the third, the Finale, Prestissimo.

– notes by Susan Halpern ©2015

About the Artists – May 21

Pianist **André-Michel Schub** has been described by *The New York Times* as "pianistically flawless… a formidable pianist with a fierce integrity." He has repeatedly performed with the world's most prestigious orchestras, among them the Boston Symphony, the Philadelphia Orchestra, the Chicago Symphony, the Cleveland Orchestra, the Los Angeles and New York Philharmonics, the Detroit Symphony, the Royal Concertgebouw, and the Bournemouth Symphony.

Since 1997 he has been music director of the Virginia Arts Festival Chamber Music Series, planning its chamber music programming and performing on a number of programs each year. In 2010, he was appointed artistic director of the Saratoga Performing Arts Chamber Music Festival. He is currently an artist member of the Chamber Music Society of Lincoln Center. Mr. Schub was the 1981 grand prize winner of the Van Cliburn International Piano Competition, 1977 recipient of the Avery Fisher Recital Award, and 1974 winner of the Naumburg International Piano Competition.

Born in France, Mr. Schub came to the United States with his family when he was eight months old; New York City has been his home ever since. He began his piano studies with his mother when he was four and later continued his work with Jascha Zayde. Mr. Schub first attended Princeton University and then transferred to the Curtis Institute, where he studied with Rudolf Serkin from 1970 to 1973. André-Michel Schub's recordings, for Vox Cum laude, Piano Disc, Musical Heritage Society and CBS Masterworks (now SONY Classical), include works of Beethoven, Brahms, Mozart and Liszt. He is currently on the piano faculty at the Manhattan School of Music.

Sherie Lake Aguirre, *oboe*
Sherie Lake Aguirre has been the Principal Oboist of the Virginia Symphony and the Virginia Opera since 1987. She graduated from Indiana University with a Bachelor's degree in Performance and continued her graduate studies with Ray Still at Northwestern University. Ms. Aguirre has held principal positions with the Singapore Symphony, La Sinfonica de Maracaibo, La Sinfonica de Tenerife, and La Sinfonica de Madrid. She appears regularly as soloist with the Virginia Symphony and performs frequently in the Chamber Music series of the Virginia Arts Festival as well as the Norfolk Chamber Consort programs. From 1990 to 1997 she spent her summers in Boulder, Colorado, performing with the Colorado Music Festival. For the past six summers Ms. Aguirre has performed and recorded several CD's with the Palm Beach Chamber Music Festival in Florida. She is presently a member of the adjunct faculty at the College of William and Mary, Old Dominion University and Christopher Newport University. She resides in Norfolk with her husband, a violinist in the Virginia Symphony, and their teenage son, Daniel.

Michael Byerly, *clarinet*
Originally from Oregon, clarinetist Michael Byerly studied clarinet with William McColl and Yehuda Gilad, completing degrees at the University of Washington and the University of Southern California and earning an Artist Diploma at The Colburn School. While in Los Angeles, he gained formative orchestral experience as a substitute player with the Los Angeles Philharmonic. As a soloist, he won First Prize at the International Clarinet Association Young Artist Competition and the Pasadena Showcase House Competition. He spent three years in Nishinomiya, Japan, struggling with the language and playing as a member of the Hyogo Performing Arts Center Orchestra. He served recently as Principal Clarinetist with the Tucson Symphony, and he has been delighted to join the Virginia Symphony for the 2014-15 season.

Barbara Chapman, *harp*
Barbara Chapman holds the position of Principal Harp for the Virginia Symphony, the Virginia Opera and the Virginia Chamber Players. An active recitalist, she has performed often on the Chamber Music and Organ Swell series of Virginia Arts Festival, Virginia Wesleyan and Old Dominion University Recital series, Vocal Arts and Music Festival of Virginia Tech and as guest artist with the Virginia Chorale and the Virginia Children's Chorus.

Barbara has held the position of Principal Harp with the Glimmerglass Opera of NY, New York Grand Opera and toured the United States with the American Harp Society's Concert Artist Program. She has performed with numerous musical theatre productions in the New York City metropolitan area and was harpist for the long-running original New York production of *The Fantasticks*. With flutist Debra Wendells Cross, she has concertized extensively, recorded 4 compact discs and has been broadcast nationally on NPR's *Performance Today*.

Ms. Chapman maintains a small private teaching studio. She has served on the faculty of The College of William and Mary and has led workshops at the University of Michigan, Ann Arbor and the Eastman School of Music, New York. A graduate of St. Olaf College in her home state of Minnesota, Ms. Chapman studied with Anne Adams in San Francisco and Kathleen Bride in New York City. Ms. Chapman lives in Norfolk with her husband Jonathan Miller.

Debra Wendells Cross, *flute*
Debra Wendells Cross has held the position of Principal Flute in the Virginia Symphony since 1980, and presently serves on the faculty of Old Dominion University. She has participated in many music festivals including Tanglewood, Colorado Philharmonic, Music Academy of the West, Skaneateles Festival and the Virginia Arts Festival. For seventeen years she was Principal Flutist of the Eastern Music Festival in Greensboro, North Carolina. She spent the 2004-2005 season as interim Principal Flutist of the Buffalo Philharmonic. She has appeared as soloist with the Colorado Philharmonic Orchestra, the Eastern Philharmonic Orchestra, and the Virginia Symphony. Ms. Cross has been regularly featured on NPR's *Performance Today,* and is a founding member of The Virginia Chamber Players, a chamber music group that has specialized in recording the works of American composers. The Seattle native graduated with honors from the New England Conservatory of Music in Boston, where she studied with Boston Symphony member James Pappoutsakis. From there she went on to study with Michel Debost in Paris, France under the auspices of the Harriet Hale Woolley Scholarship.

Kimberly Gilman, *horn*
Kimberly Gilman joined the Virginia Symphony as 4th horn in 2008. A native of southern New Jersey, Ms. Gilman has performed with orchestras all over the Northeast. Before her appointment to the VSO, she was in demand as a freelance artist in Philadelphia and New York City, and held contracted positions in the New Haven Symphony, the Allentown Symphony, the Reading Symphony, and the Northeastern Pennsylvania Philharmonic. Ms. Gilman received her musical training at the Peabody Conservatory, the Manhattan School of Music, and the Juilliard School, where she was a student of the late Jerome Ashby. Ms. Gilman returns to her home state every summer to serve as 2nd horn in the Ocean City Pops. In her musical home of Hampton Roads, she is an active recitalist and works regularly as a coach with the Bay Youth Orchestras in addition to her work with the Virginia Symphony. Ms. Gilman lives in Norfolk with her husband, Grant Gilman, a member of the music department at Norfolk Academy, and their young daughters, Violet and Autumn.

Laura Leisring, *bassoon*
Laura Leisring, Principal Bassoon of the Virginia Symphony since 2007, can be heard on more than 35 CD recordings on labels such as Deutsche Grammophon, Decca, and Auvidis Valois as Principal with the Tenerife Symphony Orchestra, Canary Islands, Spain 1989-2003, and as Acting Principal of the Milwaukee Symphony 2003/2004. Highly praised for her work by critics in Spain, she has performed with more than 100 world-class artists, and has been a soloist under conductors Yoel Levi, Antoni Wit, Leopold Hager, and Anne Manson, with whom she performed the European Premiere of the Concerto for Bassoon by Pulitzer-Prize-Winning Composer, Ellen Taaffe-Zwilich. She has served as Principal with the Music in the Mountains Festival, Durango, CO, since 2002, where she was a featured soloist in 2007.

VIRGINIA ARTS FESTIVAL

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Cantus

Bruton Parish Episcopal Church, Williamsburg

Thursday, May 21, 7:30 PM

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Cantus

Anthem

*Sederunt ..... Perotin

*Cantate Domino ..... Hans Leo Hassler

*Absalon, fili mi ..... Josquin Des Prez

*If Ye Love Me ..... Thomas Tallis

Mon Coeur se Recommande a Vous ..... attr. Orlando di Lasso

O Sacrum Convivium ..... Tomas Luis de Victoria

*Lux Aurumque ..... Eric Whitacre

*Die Nacht ..... Franz Schubert

Aftonen ..... Hugo Alfven

*Alleluia ..... Randall Thompson

--------intermission-------

*Double Dedication ..... Veljo Tormis

*The Finlandia Hymn ..... Jean Sibelius

*Song of a Czech ..... Antonin Dvorak

*Esti Dal ..... Zoltan Kodaly

*Salvation is Created ..... Pavel Chesnokoff

*Ave Maria ..... Leos Janacek

*Ave Maria ..... Franz Biebl

** This work can be found on a Cantus recording.*

Sederunt
Pérotin (c. 1150–c. 1230)

"Sederunt" is the first word taken from the below Latin text used in the liturgy for St. Stephen's Day. Here, Pérotin creates a kaleidoscope of gradually evolving tones as he sets music to each syllable of "Se-de-runt."

Sederunt principes et adversum me loquebántur:
Et iniqui persecuti sunt me.

Princes sat, and spoke against me:
And the wicked persecuted me.

Adjuva me, Domine Deus meus:
Salvum me fac propter misericordiam tuam.

Do thou help me, Lord my God:
Save me for thy mercy's sake.

Cantate Domino
Hans Leo Hassler (1564-1612), Arranged by Archibald T. Davison
(E.C. Schirmer)

Cantate Domino canticum novum;
Cantate Domino omnis terra.
Cantate Domino, et benedicite nomini eius;
Annuntiate de die in diem salutare ejus.
Annuntiate inter gentes gloriam ejus;
In omnibus populis mirabilia ejus.

O sing unto the Lord a new song:
Sing unto the Lord, all the whole earth.
Sing unto the Lord, and praise his Name:
Be telling of his salvation from day to day.
Declare his honor unto the heathen:
And his wonders unto all people.

– *Text from Psalm 96*
– *Sung in Latin*

Absalon, fili mi
Josquin Des Prez (c. 1450–1521)

Absalon fili mi, quis det ut moriar pro te, Absalon?
Non vivam ultra, sed descendam in infernum plorans.

Absalon, my son, that I could have died for you, my son.
Life holds no pleasure, let me decend to hell, weeping.

– *Text from II Samuel 18:33*
– *Sung in Latin*

If Ye Love Me
Thomas Tallis (1510-1585)
(Public Domain)

If ye love me, keep my commandments.
And I will pray the Father,
And he shall give you another comforter,
That he may 'bide with you forever;
E'en the spirit of truth.

– Text from John 14: 15-17
– Sung in English

Mon Coeur Se Recommande à Vous
Attributed to Orlando di Lasso (1532-1594)
(Manuscript)

Mon coeur se recommande à vous,
Tout plein d'ennui et de martyre;
Au moins en dépit des jaloux
Faites qu'adieu vous puisse dire!
Ma bouche qui savait sourire
Et conter propos gracieux
Ne fait maintenant que maudire
Ceux qui m'ont banni de vos yeux.

My heart is offered still to you
Full now of woe and deep despairing!
Be not to constancy untrue;
Say one farewell, my sorrow sharing!
My mouth which once could smile in gladness,
And charming stories improvise
Now can only curse in its madness
Those who banished me from your eyes.

– *Text by Clément Marot*
– *Sung in French*

O Sacrum Convivium
Tomás Luis de Victoria (c.1535-1611)
(Oxford)

O sacrum convivium, in quo Christus sumitur;
recolitur memoria passionis ejus;
mens impletur gratia;
et futurae gloriae nobis pignus datur.
Alleluia

O sacred banquet, wherein Christ is received;
the memorial of his passion is renewed;
the soul is filled with grace;
and a pledge of future glory is given to us.
Alleluia

– *Text by Saint Thomas Aquinas*
– *Sung in Latin*

Lux Aurumque
Eric Whitacre (b. 1970)
(Walton Music)

Lux,
Calida gravisque pura velut aurum
Et canunt angeli molliter
Modo natum.

Light,
Warm and heavy as pure gold
And the angels sing softly
To the new-born babe.

– *Latin translation by Charles Anthony Silvestri*
– *Sung in Latin*

– *Edward Esch*

Die Nacht
Franz Schubert (1797-1828)
(Bärenreiter)

Wie schön bist du,
Freundliche Stille,
himmlische Ruh'!

Sehet wie die klaren Sterne
Wandeln in des Himmels Auen
Und auf uns hernieder schauen,
Schweigend aus der blauen Ferne.

Wie schön bist du,
Freundliche Stille,
himmlische Ruh'!

Schweigend nah: des Lenzes Milde
Sich der Erde weichem Schooß,
Kräntzt den Silberquell mit Moos
Und mit Blumen die Gefilde.

– Friedrich Wilhelm Krummacher (1796 - 1868)
– Sung in German

How beautiful you are,
Friendly stillness,
Heavenly peace!

See how clear stars
Change in the sky's meadows
And show their descent,
Hushed in the blue distance

How beautiful you are,
Friendly stillness,
Heavenly peace!

Silently blends the mildness
When the Earth's soft lap,
Crowning the sliver springs with moss
And the fields with flowers.

– Translation by Gary Ruschman

Aftonen
Hugo Alfvén (1872–1960)
(Gehrmans Musikförlag)

Skogen står tyst, himlen är klar.
Hör, huru tjusande vallhornet lullar.
Kvällsolns bloss sig stilla sänker,
Sänker sig ner uti den lugna, klar våg.
Ibland dälder, gröna kullar
eko kring nejden far…

– Herman Sätherberg (1812–1897)
– Sung in Swedish

The forest is still, the sky is clear.
Hear how enchanting shepherd's horns sing lullabies.
The evening sun's blush silently sinks,
sinks down into the calm clear waves.
Among the valleys and green hills
the echo resounds near and far…

Alleluia
Randall Thompson (1899–1984)
(E.C. Schirmer)

Alleluia, Amen

Kaksikpühendus (Double Dedication)
Veljo Tormis (b. 1930)
(Eres Edition)

1. Ühte laulu tahaks laulda

Ühte laulu tahaks laulda, ühte ainukest:
mis kui vägev merelaine kerkiks südamest,
mis kui vägev merelaine veereks üle maa,
Kohaks läbi rahva hingest, keelata ei saa.
kohaks läbi rahva hingest, tõuseks meeste meel.
Välguksid ju vaimumõõgad suurtetöödeteel.
Välguksid ju vaimumõõgad kodutaeva all,
kumaksid öös kuldsemini tähed üleval.
Ühte laulu tahaks laulda, ühte ainukest:
mis kui vägev merelaine kerkiks südamest.

– Gustav Suits
– Sung in Estonian

2. Tähed

Palju tähti akna taga - ma ei maga, ma ei maga.
Kui veel hoidsin nukku süles, naersin teie poole üles.
Vaatlesin teid ammu enne kõike õnnetust ja õnne.
Vaatlen nüdki - imest ilma - imestelles teile silma.
Vaatlen nüdki . Äratate härduskihki -
Nagu... nagu nutaks keegi pihku.
Oh... Oh neid tähti akna taga!
Ma ei maga, ei ma maga.

– Marie Under
– Sung in Estonian

1. I'd Like to Sing a Song

I'd like to sing a song, just this one:
like a huge wave of sea from the heart,
that would roll over land like a huge wave of sea,
That would sough through the spirit of people, with no denial.
that would sough through the spirit of people, arousing men's minds.
The swords of spirit would flash on the way of great deeds.
The swords of spirit would flash in home skies,
the stars above would shine brighter at night.
I'd like to sing a song, just this one:
like a huge wave of sea from the heart.

2. Stars

Many stars behind the window - I'm not sleeping, I'm not sleeping.
When I was still holding a doll in my lap I used to laugh up to you.
I watched you long before all the miseries and happiness.
I watch you now - the wonderful world - admiringly into your eyes
I watch you now. Tender heartedness woken by you -
As if...as if somebody was crying secretly.
Oh...Oh, those stars behind the window!
I'm not sleeping, I'm not sleeping.

The Finlandia Hymn
Jean Sibelius (1865–1957)
(ECS Publishing)

Oi Suomi, katso, Sinun päiväs koittaa,
Yön uhka karkoitettu on jo pois,
Ja aamun kiuru kirkkaudessa soittaa,
Kuin itse taivahan kansi sois.
Yön vallat aamun valkeus jo voittaa,
Sun päiväs' koittaa, oi synnyinmaa.

O Finland, look, the day at last is dawning,
Your night danger now is driven away,
the morning skylark in the sunlight soaring
sings heavenly songs to welcome the new day.
As nighttime powers banished by the morning,
a new day dawns within our native land.

Oi nouse, Suomi, nosta korkealle,
Pääs seppälöimä suurten muistojen,
Oi nouse, Suomi, näytit maailmalle,
Sa että karkoitit orjuuden,
Ja ettet taipunut sä sorron alle,
On aamus alkanut, synnyinmaa.

– Veikko Antero Koskenniemi (1885–1962)
– Sung in Finnish

O Finland, rise and lift your head to glory
and proudly wear your memories' shining crown,
O Finland, rise and tell to all the story
of how the yoke of slavery was thrown
and since you would not bend beneath oppression,
this new day dawns throughout our native land.

– Aina Swan Cutler (1914–2005)

Píseň Čecha (Song of a Czech)
Antonín Dvořák (1841–1904)

Kde můj je kraj, kde má je vlast?
To jméno má největší slast!
Není to blud, není to klam,
zemi českou za vlast že mám.
Není země jako země,
hlas přírody mluví to ke mně
a srdce mé volá s plesem,
v Čechách, že já jen doma jsem.

Where is my land, where is my country?
That name has the greatest bliss!
It is not a falsehood, it is not an illusion,
that I have the Czech land as my country.
It is not a land like any land;
the voice of nature speaks to me,
and calls my heart with rejoicing—
that I in the Czech lands am only at home.

Zde jsem zrozen a pěstován,
od matky české odchován;
ta pod srdcem mě nosila,
slzami lásky zrosila,
zde léta jsem prožil mladosti,
zde rajské jsem zažil blahosti;
protož volám polem lesem:
v Čechách tu já jen doma jsem.

Here I was born and raised,
brought up by a Czech mother;
she carried me next to her heart,
she bedewed me with tears of love,
here I spent the years of my youth,
here I experienced the blessedness of Paradise;
so I call through the field, through the forest:
"I am only at home here in the Czech lands."

Zde jsem se učil Boha znát,
co dítě otcem svým ho zvát;
zde můj vzděláván byl rozum
a zde je můj otcovský dům.
Na něj oko mé rádo patří,
zde sestry mé, moji tu bratři;
mně touha lásky táhne sem:
u nich tu já jen doma jsem.

Here I learned to know God,
as a child is invited by its father;
here my education was reason,
and here is my paternal house.
My eye gladly gazes on it,
here are my sisters, here are my brothers;
the desire of love draws me here:
here with it am I only at home.

– František Jaroslav Vacek-Kamenický (1806–1869)
– Sung in Czech

– translated by Dr. Timothy Cheek

Esti Dal
Zoltan Kodaly (1882–1967)
(Editio Musica Budapest)

Erdõ mellett estvélëdtem,
Subám fejem alá tëttem,
Összetettem két kezemet,
Úgy kértem jó Istenëmet:

Én Isteném, adjál szállást,
Már mëguntam a járkálást,
A járkálást, a bujdosást,
Az idegën földön lakást.

Adjon Isten jó északát,
Küldje hozzám szent angyalát,
Bátorítsa szívünk álmát,
Adjon Isten jó északát.

– Sung in Hungarian

I spent the night near a forest,
I put my (shepherd's) cloak under my head,
I put my hands together in prayer,
Thus I asked my good Lord:

My Lord, give me lodging,
I am weary with wandering,
With walking around and hiding,
With living on foreign land.

May God grant me a good night,
May He send me a holy angel,
May He encourage the longing of our heart,
May God grant me a good night.

Salvation is Created
Pavel Chesnokov (1877-1944)
(Graphite)

Spaséñiye, sodélal yesí posredé ziemlí, Bózhe. Allilúiya.

– Text from Psalm 74:12
– Sung in Russian

Salvation is created, in midst of the earth, O God, O our God. Alleluia.

Ave Maria
Leoš Janáček (1854–1928)
(Bärenreiter)

Ave Maria! Bláha buď ta chvíle, ten čas, ten kraj,
kde jsem tak častokrát čil okamžik ten v nejmocnější síle
tak velebně a krásně k zemi vlát.
An tichnul den, se k odpočinku chýle,
a v dálné věži zvučel zvonu spád
a v růžný vzduch ni dchnutí nezaválo,
jen modlitbou se listí chvěti zdálo.

– Lord Byron (1788–1824), trans. into Czech by Josef Durdík (1837–1902)
– Sung in Czech

Ave Maria! blessed be the hour, the time, the clime, the spot,
where I so oft have felt that moment in its fullest power
sink o'er the earth so beautiful and soft.
While the day became silent, drawing to repose,
while swung the deep bell in the distant tower,
and not a breath crept through the rosy air,
and yet the forest leaves seemed stirr'd with prayer.

Ave Maria
Franz Biebl (1906-2001)
(Hinshaw Music)

Angelus Domini nuntiavit Mariae
et concepit de Spiritu sancto.
Ave Maria, gratia plena, Dominus tecum,
benedicta tu in mulieribus
et benedictus fructus ventris tui, Jesus.
Maria dixit: Ecce ancilla Domini,
fiat mihi secundum verbum tuum.
Et verbum caro factum est et
habitavit in nobis.
Sancta Maria, mater Dei,
ora pro nobis peccatoribus.
Sancta Maria ora pro nobis nunc
et in hora mortis nostrae. Amen.

The angel of the Lord spoke to Mary
who conceived by the Holy Spirit.
Hail Mary, full of grace, the Lord is with you.
Blessed are you among women,
and blessed is the fruit of your womb, Jesus.
Mary said: Behold the handmaiden of the Lord,
Be it done to me according to your word.
And the Word became flesh and
dwelt among us.
Holy Mary, mother of God,
pray for us sinners.
Holy Mary pray for us now
and in the hour of our death. Amen.

– *Traditional*
– *Sung in Latin*

CANTUS

TENORS

Zachary Colby
MEMBER SINCE: 2014
HOMETOWN: Crown Point, IN
EDUCATION: DMA and MM Vocal Performance, University of Minnesota; BM Music Education, Butler University

Aaron Humble
MEMBER SINCE: 2005
HOMETOWN: Palmyra, OH
EDUCATION: DM and MM Indiana University; BM Millikin University; All Degrees in Vocal Performance and Literature

Blake Morgan
MEMBER SINCE: 2014
HOMETOWN: Detroit, MI
EDUCATION: BA Music Performance and Education, Western Michigan University

Paul John Rudoi
MEMBER SINCE: 2008
HOMETOWN: Keene, NH
EDUCATION: BM Vocal Performance, The Hartt School

Shahzore Shah
MEMBER SINCE: 2005
HOMETOWN: Chicago, IL; then Stillwater, MN
EDUCATION: BM Vocal Performance, BM Music Education, BA French, Lawrence University Conservatory of Music

BARITONES

Matthew Goinz
MEMBER SINCE: 2014
HOMETOWN: Bemidji, MN
EDUCATION: MM Choral Conducting, University of Arizona; BA Vocal Performance, Bemidji State University

Matthew Tintes
MEMBER SINCE: 2009
HOMETOWN: Fargo, ND
EDUCATION: MM Vocal Performance, University of Wisconsin – Madison; BM Secondary Vocal Music Education, North Dakota State University

BASSES

Chris Foss
MEMBER SINCE: 2008
HOMETOWN: Council Bluffs, IA
EDUCATION: MM Choral Conducting, University of Nebraska; BM Commercial Music, Millikin University

Samuel Green
MEMBER SINCE: 2013
HOMETOWN: Webb City, MO
EDUCATION: BM Music Education, University of Missouri – Kansas City

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CANTUS IS MANAGED BY: Alliance Artist Management • 212.304.3538 • allianceartistmanagement.com

CANTUS: INSPIRING THROUGH SONG

The "intellectually, emotionally and musically rich" (*Star Tribune*) nine-member men's vocal ensemble Cantus is known worldwide for its trademark warmth and blend and its engaging performances of music ranging from the Renaissance to the 21st century. *The Washington Post* has hailed the Cantus sound as having both "exalting finesse" and "expressive power" and refers to the "spontaneous grace" of its music making. Cantus performs more than 60 concerts each year in national and international touring, and in its home of Minneapolis-St. Paul, Minnesota. Past performances have brought Cantus to the stages of the Kennedy Center, UCLA, San Francisco Performances, Atlanta's Spivey Hall, Bravo! Vail Valley Music Festival and New York's Merkin Concert Hall. The 2014-2015 season sees Cantus perform twice in New York at Lincoln Center and the Metropolitan Museum of Art, and in Houston, Dallas, Berkeley and the Krannert Center at the University of Illinois among numerous other North American engagements.

As one of the nation's few full-time vocal ensembles, Cantus has grown in prominence with its distinctive approach to creating

music. Working without a conductor, the members of Cantus rehearse and perform as chamber musicians, each contributing to the entirety of the artistic process.

Committed to the expansion of the vocal music repertoire, Cantus actively commissions new music for men's voices including work from Sarah Kirkland Snider, Nico Muhly, Lee Hoiby, Steven Sametz, Kenneth Jennings, Peter Hamlin, Edie Hill and Robert Kyr. Cantus has received commissioning grants from the National Endowment for the Arts, American Composers Forum and Chamber Music America. The ensemble also actively unearths rarely performed repertoire for men's voices such as the music written by Antonín Dvořák and Leoš Janáček as heard on the ensemble's 2013 album *Song of a Czech*, the ensemble's 16th recording, hailed by WGBH Boston and WQXR in New York as one of the best of that year.

Cantus has a rich history of collaborations with other performing arts organizations, including the Minnesota Orchestra, Saint Paul Chamber Orchestra, the Boston Pops, and the James Sewell Ballet. Each holiday season, in partnership with Theater Latté Da, the ensemble has toured its celebrated presentation of *All Is Calm: The Christmas Truce of 1914* throughout the country. In December 2014 — the centenary of this historic truce— Cantus gave its final tour of this moving work in New York and throughout the Midwest and California.

The ensemble is heard frequently on public radio as regular guests on "A Prairie Home Companion" with Garrison Keillor, on "Performance Today" and on the annual Thanksgiving program "Thanksgiving with Cantus," heard each year on more than 300 public radio stations nationwide. Cantus just released a new recording — *A Harvest Home* — of repertoire from the "Thanksgiving with Cantus" program, including Randall Thompson's "The Pasture," Ysaye Barnwell's "Would You Harbor Me?" and a new work from Byron Adams, "Eventide," funded by a Kickstarter initiative.

Cantus is the recipient of numerous awards, including Chorus America's highest honor, the Margaret Hillis Award for Choral Excellence (2009), as well as Chorus America's Education Outreach Award (2011). Cantus was also the 2010-2011 Artist in Residence on Minnesota Public Radio and American Public Media's "Performance Today."

Integral to the Cantus mission is its commitment to preserve and deepen music education in the schools. Cantus works with more than 5,000 students each year in master class and workshop settings across the country. Now in its seventh year, the award-winning High School Residency program brings Cantus into Minnesota schools several times a year for mentoring with a culminating public concert in the spring.

FOR INFORMATION CONTACT:
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FEATURED RECORDINGS

A HARVEST HOME

For years, public radio listeners around the country have celebrated "Thanksgiving with Cantus" with American Public Media. The latest Cantus recording features beloved songs celebrating the joy of the holiday. *A Harvest Home* includes original arrangements of favorite hymns, American folk tunes as well as pieces by Ysaye Barnwell, Byron Adams, Edvard Grieg and Randall Thompson.

SONG OF A CZECH: DVOŘÁK AND JANÁČEK FOR MEN'S VOICES

The newest recording from Cantus, *Song of a Czech*, focuses on the works of Antonín Dvořák and Leoš Janáček, who were two giants of Czech musical history, as well as great personal friends. Both wrote music for male chorus, taking similar inspiration from folksongs of their native lands of Bohemia and Moravia. In this new recording, Cantus uncovers these fascinating and rarely recorded treasures of the choral canon.

ON THE SHOULDERS OF GIANTS

There are artists who have left an indelible mark in music with works that are both timeless and instantly recognizable. Including repertoire that spans nearly a thousand years from "Sederunt"—one of the first known works of polyphony—to U2's "MLK," along with works by Sibelius, Mendelssohn, Schubert and Randall Thompson, Cantus delivers performances with its trademark warmth and blend.

CHRISTMAS WITH CANTUS

In their newest holiday recording, the men of Cantus bring the sounds of the holidays to you and your family. Including audience favorites "Do You Hear What I Hear," "Carol of the Bells," "Noël Nouvelet," "Have Yourself a Merry Little Christmas" and, of course, the Franz Biebl "Ave Maria," this collection of songs old and new is full of light and life.

THAT ETERNAL DAY

This recording is a wonderful collection of American sacred music. Including audience favorites "There's a Meetin' Here Tonight," "Wanting Memories" and Bobby McFerrin's "The 23rd Psalm (dedicated to my mother)," this program of music is emotionally invigorating and musically fulfilling. New arrangements of "Keep Your Lamps" and "Simple Gifts" alongside pieces by William Billings, Moses Hogan, and Paul Manz are a comfort to the soul.

LET YOUR VOICE BE HEARD

This recording is an eclectic mix of music from all over the world. The selections range in style from a Hebrew folk song, to an Irish dance, and a unique Georgian wedding song. Familiar favorites "Danny Boy" and "Loch Lomond" and exhilarating performances of pieces such as "What Shall We Do With a Drunken Sailor" and "One By One" add to the energy and diversity of the program.

THESE AND OTHER CANTUS RECORDINGS ARE AVAILABLE AT CANTUSSINGS.ORG

VIRGINIA ARTS FESTIVAL SPRING 2015

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Quicksilver Ensemble

Williamsburg Winery, James City County
Friday, May 22, 10:30 AM

Co-presented with Williamsburg Winery

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QUICKSILVER

Robert Mealy & Julie Andrijeski, *violins and directors*
Greg Ingles, *trombone* Dominic Teresi, *dulcian*
Avi Stein, *harpsichord* Charles Weaver, *theorbo and guitar*

The Early Moderns
new music from the seventeenth century

Sonata decimaterza — **Dario Castello**
from *Sonate Concertate in Stil Moderno, Libro II,* Venice 1629 (*fl.* early 17c)

Sonata decimaquarta — **Giovanni Battista Fontana**
from *Sonate... per il violino,* Venice 1641 (*fl.* early 17c)

Sonata a 3 in d minor — **Antonio Bertali**
from *Prothimia suavissima, duodena prima,* Dillingen 1672 (1605-1669)

Toccata Settima — **Michelangelo Rossi**
from *Toccate e correnti,* Rome c. 1630 (1602-1656)

Sonata à 4 in G minor, K. 347 — **Johann Joseph Fux**
from *Kromeriz* (1644-1704)

Sonata undecima — **Fontana**
from *Sonate... per il violino,* Venice 1641

Chaconne — **Francesco Corbetta**
from *La guitarre royale,* Paris 1673 (1615–1681)

Ciaccona — **Tarquinio Merula**
from *Canzoni overo sonate concertate per chiesa e camera,* Op.12, 1637 (1595-1665)

Sonata decimaquarta — **Castello**

Special thanks to Allen Shaffer for use of harpsichord.

About the Program

The world became modern at the turn of the seventeenth century. New technologies were emerging, a mercantile economy was developing, the earth was no longer at the center of the universe. Music also had its own cultural revolution. Composers consciously began to create "new music," a *stile moderno* of dramatic emotional contrasts very different from the smooth tapestry of Renaissance polyphony. And they invented a new form for this new music, the sonata: a pure instrumental work simply meant to be "sounded," with no agenda but the imagination of the composer – and no standard form but the passionate give-and-take of friends in conversation.

The main role in these dramas was often taken by the **violin,** just coming into its own as an art instrument. The **dulcian** (the early version of the bassoon), and the **trombone** are also frequently called for by these composers; the chords of the bass-line, or continuo, can be realized by any number of the "perfect" harmonic instruments, in our case by **theorbo, guitar,** or **harpsichord.**

Our program is bookended by two works written by a remarkable figure who created some of the most striking flights of seventeenth-century musical imagination. Apart from his music, we know absolutely nothing about **Dario Castello.** There are no records that anyone with that name even existed in Venice during the early seventeenth century, although according to the title pages of his two books of sonatas, he worked at San Marco; if so, he certainly knew Monteverdi there. All that we know of him today emerges from his sonatas, which (unusually for the time) were often copied and reprinted – proof that his contemporaries thought they were something special.

Castello's sonatas were part of a flood of music printing that came to an abrupt end in the 1630's, when plague swept Northern Italy and the economy began to crash. One of the victims of "the voracity of this pestilence" (according to the preface of his sonatas) was the great virtuoso violinist **G.B. Fontana,** whose works were gathered together after his death. His *Sonata decimaquarta for doi violini e fagotto* opens with a series of impassioned solo turns for each of the violins, before launching (in mid-air!) into a canzona. This finally ushers in the third soloist, the dulcian, who has increasingly florid figuration as the work continues.

Later in the century, Italian composers brought this style across the Alps to the Holy Roman Empire, where several brilliant composer-performers sought refuge from the wars and plagues of mid-century Italy. One of these migrants was the "valoroso nel'violino" **Antonio Bertali,** who arrived in Vienna around 1624 and became Kapellmeister to the Emperor in 1649. His *Sonata a 3* uses the same striking contrasts as Castello and Fontana, only in a larger musical architecture. This sonata, full of a gorgeous sense of melancholy, was published posthumously as part of a collection entitled *Prothimia suavissima.*

Johann Jacob Fux is best known today for his guide to counterpoint, the *Gradus ad Parnassum.* His own climb to the Parnassus of the imperial court

is slightly mysterious; he received a thorough Jesuit education at Graz, but his matriculation document remarks that he "fled away secretly" before graduating. Soon he was working for the Imperial court, and remained in service there through three emperors, providing everything from masses and oratorios to chamber music to operas, while also doing a huge amount of administration. Fux's music, like his career, traces a generational shift. Some of his chamber works like the *Sonata à quattro* you will hear this morning are very much in the mode of the seventeenth-century sonata. But by the end of his career he was creating High Baroque trio sonatas. A remarkable figure, Fux deserves far more recognition for his music than he has yet received.

After another wayward and imaginative sonata by **Fontana,** we turn to more straightforward party music. Sonatas weren't the only musical diet of instrumentalists in the seventeenth century. One favorite instrument for entertainment, then as now, was the guitar, but the five-course *chitarra spagnola* of the seventeenth century is rather different from the instrument we know today. **Francesco Corbetta** took this rather functional instrument and showed how it could become a virtuoso soloist in its own right; through his advocacy, the guitar began to take the place of the lute as the aristocratic instrument of choice. His career took him from Northern Italy through most of the great courts of Europe: at various times he worked for Charles II of England, Philip IV of Spain, and Louis XIV of France, and published a collection of music for each ruler. Not surprisingly, his easy entrée into court society meant that he also could serve as a discreet diplomat, passing on important political news along with his guitar lessons.

Violins also functioned as dance instruments, the saxophone of their day, and part of a string player's job was to play for parties and dances. The splendidly-named **Tarquinio Merula,** a native of Cremona, wrote some especially brilliant party pieces, including the Ciaccona heard today. Merula's career took in several of the towns in Lombardy, including Bergamo, Cremona, and Lodi, with a few years spent far afield in Warsaw as the *organista di chiesa e di camera* to the King of Poland.

We close with one of **Castello's** more elaborate works, the *Sonata decimaquarta* from his second book. This work opens with a lengthy discussion of an epigrammatic statement and its answer, followed by a strongly rhetorical adagio. After these phrases build to a grand climax, we hear an elaborate duet for the two violins, who discuss an eccentric seven-note gesture at length. At its close, after two different triple sections, the sonata finishes with an eleven-bar pedal point, over which the soloists sketch some wonderfully warped melodic phrases. In his preface, Castello recommends trying these pieces out once or twice before performing them, "for nothing is hard to those who love it."

About QUICKSILVER
Robert Mealy and Julie Andrijeski, violins, directors
Greg Ingles, trombone
Dominic Teresi, dulcian
Avi Stein, harpsichord
Charles Weaver, theorbo and guitar

Described as "drop dead gorgeous with a wonderful interplay of timbres," *(Early Music America)* and praised for "impeccable, soulful playing" *(New York Times),* Quicksilver vibrantly explores the rich chamber music repertoire of the early modern period. Featured at early music series throughout North America, Quicksilver has garnered accolades in the press from coast to coast. The ensemble's debut recording, *Stile Moderno: new music from the seventeenth century* has been praised as "technically expert, flexible in phrasing, and stylish in ornamentation, fully aware of this music's rich sense of theatre" *(Fanfare Magazine)* and "convincing…terrific" *(Early Music –Oxford Journal).* Quicksilver's new recording, *Fantasticus: Extravagant and Virtuosic Music from 17th Century Germany* has been named a Top Ten Recordings of 2014 by *The New Yorker.* More information about Quicksilver is available at www.quicksilverbaroque.com.

One of America's most prominent historical string players, **Robert Mealy** has been praised for his "imagination, taste, subtlety, and daring" *(Boston Globe).* A frequent soloist and orchestral leader, Mr. Mealy is concertmaster of Trinity Wall Street Orchestra and Director of the Boston Early Music Festival Orchestra, with whom he has led several Grammy® award-winning and nominated recordings. He has also led the Mark Morris Dance Group Music Ensemble in performances here and in Moscow, and accompanied Renée Fleming on the *David Letterman Show.* He is Director of Juilliard's distinguished Historical Performance Program, and a professor at Yale University.

Lauded for her "invigorating verve and imagination" by the *Washington Post,* **Julie Andrijeski** is among the leading baroque violinists and early music pedagogues in the U.S. In addition to co-directing Quicksilver, she plays with Atlanta Baroque Orchestra (Artistic Director), New York State Baroque (Concertmaster), Apollo's Fire (Principal Player), and Les Délices. She teaches at Case Western Reserve University and the Cleveland Institute of Music. Her combined skills in music and dance often culminate in workshops and special teaching engagements at the Oberlin Conservatory, Indiana University, Juilliard, the University of Colorado – Boulder, and at several summer workshops.

Greg Ingles plays with Quicksilver, Ciaramella, Piffaro, American Bach Soloists, Chatham Baroque, Concerto Palatino, and Tafelmusik. He is Music Director of the Dark Horse Consort, an ensemble devoted to rarely performed brass music of the 17th century. He previously served as Solo Trombone in the Hofer Symphoniker in Hof, Germany, and holds degrees from Oberlin and SUNY Stony Brook. Mr. Ingles taught at Hofstra University for over a decade and currently teaches at Boston University.

Dominic Teresi is principal bassoon of Tafelmusik, Boston Early Music Festival Orchestra and Carmel Bach Festival, teaches at The Juilliard School and University of Toronto, and is a member of Quicksilver and Juilliard Baroque. He has also enjoyed playing with Le Concert d'Astrée, Orchestre Révolutionnaire et Romantique, Philharmonia Baroque, American Bach Soloists, Arion, Ensemble Caprice and Apollo's Fire, and has been a featured concerto soloist throughout Europe, Australia and North America. His playing has been described as "stellar" *(New York Times).*

Avi Stein is Associate Organist and Chorusmaster at Trinity Wall Street, teaches at The Juilliard School and Yale University, and serves as artistic director of the Helicon Foundation. He plays regularly with Boston Early Music Festival and Quicksilver. The *New York Times* described him as "a brilliant organ soloist" in his Carnegie Hall debut. Mr. Stein directed the young artists' program at the Carmel Bach Festival and has conducted a variety of ensembles including Opera Français de New York, OperaOmnia, Amherst Festival opera and the critically acclaimed 4x4 Festival.

Charles Weaver performs on early plucked-string instruments, in demand both as a recitalist and as an accompanist. Chamber music appearances include Early Music NewYork, Hesperus, Piffaro, Parthenia, Chamber Music Society of Lincoln Center, the Folger Consort, TENET, ARTEK, Musica Pacifica, and Blue Heron. He is on the faculty of the New York Continuo Collective and The Juilliard School.

VIRGINIA ARTS FESTIVAL

with

The City of Williamsburg

present

Eileen Ivers

Beyond the Bog Road

Virginia Room, Williamsburg Lodge, Williamsburg

Friday, May 22, 8:00 PM

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The Tide 92.3 FM

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Eileen Ivers

Program announced from the stage.

Eileen Ivers will change the way you think about the violin.

Grammy® awarded, Emmy® nominated, London Symphony Orchestra, Boston Pops, guest star with over 40 orchestras, original Musical Star of Riverdance, Nine Time All-Ireland Fiddle Champion, Sting, Hall and Oates, The Chieftains, *Fiddlers 3* with Nadja Salerno-Sonnenberg and Regina Carter, Patti Smith, Al Di Meola, Steve Gadd, founding member of Cherish the Ladies, movie soundtracks including *Gangs of New York,* performed for Presidents and Royalty worldwide…this is a short list of accomplishments, headliners, tours, and affiliations. Fiddler Eileen Ivers has established herself as the pre-eminent exponent of the Irish fiddle in the world today. She's been called "a sensation" by *Billboard* magazine, "a virtuoso" by *The Irish Times,* "the Jimi Hendrix of the violin" by *The New York Times* and "the future of the Celtic fiddle" by *The Washington Post.*

Irish immigrant parents, native New Yorker, rooted in Irish traditional music since the age of eight, Eileen proceeded to win nine All-Ireland fiddle championships, a tenth on tenor banjo and over 30 championships making her one of the most awarded persons ever to compete in these prestigious competitions. She graduated magna cum laude in Mathematics from Iona College before embarking on her career in music. Eileen and her ensemble headline performing arts centers, symphony programs and festivals world-wide.

Eileen's most recent work is the creation of ***Beyond the Bog Road,*** a multimedia concert of music, story, dance and film which celebrates the journey of the Irish immigrant ...the story of their impact on America and America's impact on them. *Beyond the Bog Road* showcases how Irish music and dance have integrated with various roots music of North America to create one of the richest cross-fertilizations of folk music styles in the world. It brings to light the influences of the Celtic tradition on roots music …bluegrass, French Canadian, Cajun and Appalachian …and how it journeyed on to become a fundamental ingredient of the American country music tradition.

Eileen just finished writing, producing and recording fiddle, banjo and mandolin, incorporating guest vocalists and instrumentalists, for her soon to be released ***Beyond the Bog Road*** CD. It is immediately available at the live show and will be soon released internationally.

Joining Ivers for tonight's concert is the five member touring ensemble.

Vocalist **Deirdre Brennan** is a founding member of the female traditional Irish band Girsa, is an All-Ireland medalist and plays fiddle, banjo and mandolin.

Buddy Connolly, a three-time All-Ireland accordion champion, has toured and recorded with prominent artists including Tim O'Brien, Kathy Mattea and Rodney Crowell.

Multi-instrumentalist **Greg Anderson,** a mainstay in the folk and traditional worlds, has also worked with many artists in rock, jazz and contemporary music from Pete Seeger to Itzhak Perlman.

Bassist and Juilliard alumnus **Lindsey Horner** has shown his versatility in jazz and modern music through many cutting-edge recordings and performances. He has produced five recordings, most recently *Undiscovered Country,* in which he leads a combo in his own music.

Percussionist/guitarist/vocalist **Dave Barckow** comes from varied musical backgrounds from Celtic to rock. As a song writer Dave's music has been featured on TV shows including *Mercy* (NBC), *Nurse Jackie* (SHO) and *Flesh & Bone* (SHO).

VIRGINIA ARTS FESTIVAL

with

The City of Williamsburg

present

Handel and Haydn Society

Ian Watson, director and harpsichord

Virginia Room, Williamsburg Lodge, Williamsburg

Saturday, May 23, 8:00 PM

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HANDEL AND HAYDN SOCIETY
Ian Watson, *director and harpsichord*

Program

Antonio Vivaldi (1678-1741)
Concerto for 2 Violins and Cello in D minor Op.3, No.11
Allegro
Adagio e Spiccato
Allegro
Largo e Spiccato
Allegro

Aisslinn Nosky, *violin*
Susanna Ogata, *violin*
Guy Fishman, *cello*

Sinfonia *Il Coro delle Muse,* RV 149
Allegro molto
Andante
Allegro (non troppo)

J.S. Bach (1685-1750)
Brandenburg Concerto No.5 in D major, BWV 1050
Allegro
Affettuoso
Allegro

Christopher Krueger, *flute*
Aisslinn Nosky, *violin*
Ian Watson, *harpsichord*

–INTERMISSION–

Charles Avison (1709-1770)
Concerto Grosso No.6 in D major after Scarlatti
Largo
Con furia
Adagio
Vivacemente

Georg Philipp Telemann (1681-1767)
Concerto for Flute in G major, TWV:51:G1
Andante
Allegro
Adagio
Vivace
Christopher Krueger, *flute*

Francesco Geminiani (1687-1762)
Concerto Grosso in D minor, *La Follia* (after Corelli Op.5 No.12)

Special thanks to Allen Shaffer for use of harpsichord.

Handel and Haydn Society
Period Instrument Orchestra
Harry Christophers, *Artistic Director*

Violin I
Aisslinn Nosky, *concertmaster*
Jesse Irons
Katherine Winterstein

Violin II
Susanna Ogata, *assistant concertmaster and principal*
Fiona Hughes

Viola
Jenny Stirling
Anne Black

Cello
Guy Fishman

Bass
Rob Nairn

Flute
Christopher Krueger

Harpsichord
Ian Watson

Ian Watson has been performing with the Handel and Haydn Society since 2008 and was named Resident Conductor in 2014. Born in England, Watson has appeared as soloist or conductor with the London Symphony, London Philharmonic and Royal Philharmonic Orchestras, Scottish Chamber, English Chamber, Academy of St. Martin in the Fields, English Baroque Soloists, and The Sixteen among other ensembles. He was invited to be the assistant conductor, organ, and harpsichord soloist and continuo player for Sir John Eliot Gardiner's Bach Cantata Pilgrimage. He has also been featured on numerous recordings and film soundtracks including *Amadeus;* Polanski's *Death and the Maiden; Restoration; Cry, the Beloved Country;* and BBC's *David Copperfield.*

In 2014, he made a critically-acclaimed debut directing the Baroque Band in Chicago and recently led a performance of Beethoven's Triple Concerto and Ninth Symphony in Mechanics Hall, Worcester with Arcadia Players. He is music director at First Parish in Lincoln and artistic director of their Live in Lincoln Center concert series.

About the Handel and Haydn Society
Founded in Boston in 1815, the Handel and Haydn Society (H+H) is considered America's oldest continuously performing arts organization. H+H celebrates its Bicentennial in 2015 with a series of special concerts and initiatives to

honor 200 years of music making. Under Artistic Director Harry Christophers' leadership, H+H's mission is to enrich life and influence culture by performing Baroque and Classical music at the highest levels of artistic excellence, and by providing engaging, accessible, and broadly inclusive music education and training activities. H+H's Period Instrument Orchestra and Chorus present live and recorded historically informed performances of this repertoire in ways that stimulate the musical and cultural life of the Greater Boston community and beyond.

H+H's esteemed tradition of innovation and excellence began in the 19th century with the American premieres of Handel's *Messiah,* Haydn's *Creation,* and Bach's *St. Matthew Passion.* Today, H+H is widely known through its local subscription series, tours, concert broadcasts on 99.5 WCRB and National Public Radio, and recordings. H+H's first recording with Harry Christophers, *Mozart Mass in C Minor,* was issued in September 2010 on the CORO label. Subsequent releases include *Mozart Requiem* (2011) and *Coronation Mass* (2012), as well as the critically acclaimed *Haydn, Vol. 1* (September 2013) and the best-selling *Joy to the World: An American Christmas* (October 2013). Special CDs being recorded for the Bicentennial include *Handel Messiah* (October 2014) and *Haydn The Creation* (scheduled for 2015).

As a 21st-century performing arts organization, H+H's primary roles are to perform and educate, and to serve as a resource center and community partner. The Karen S. and George D. Levy Education Program, established in 1985, reaches 10,000 children each year in underserved Greater Boston communities. H+H also maintains partnerships with cultural and higher education institutions. It offers college students opportunities to learn about and perform Baroque and Classical music; presents public programming at libraries, community centers, and museums; and hosts free lectures and symposia.

Learn more at *handelandhaydn.org.*

VIRGINIA ARTS FESTIVAL

with

The City of Williamsburg

present

McGegan Conducts Handel

Virginia Symphony Orchestra

Nicholas McGegan, conductor

Amanda Forsythe, soprano

Virginia Room, Williamsburg Lodge, Williamsburg

Sunday, May 25, 7:00 PM

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Festival Williamsburg is funded in part by the Williamsburg Area Arts Commission, the City of Williamsburg and James City County.

Nicholas McGegan, conductor
Amanda Forsythe, soprano
Virginia Symphony Orchestra

Program

Jean-Philippe Rameau **Naïs Suite**
Overture
Rigaudons 1 & 2
Entrée des Lutteurs
Chaconne
Air de Triomphe
Menuets
Tambourins

George Frideric Handel ***Amarti, si vorrei* from Teseo, Act IV**
***Amor è qual vento* from Orlando, Act III**

Amanda Forsythe, *soprano*

–INTERMISSION–

George Frideric Handel **Water Music Suite No.2 in D major,** HWV 349
[Allegro]
Alla Hornpipe
Menuet
Lentement
Bourée

Piangerò from Giulio Cesare, Act III
Da Tempeste from Giulio Cesare, Act III

Amanda Forsythe, *soprano*

Music for the Royal Fireworks, HWV 351
Overture: Adagio. Allegro. Lentement
Bourrée
La Paix: Largo alla Siciliana
La Réjouissance: Allegro
Menuets 1 and 2

About the Artists

Nicholas McGegan, conductor

As he embarks on his fourth decade on the podium, Nicholas McGegan — long hailed as "one of the finest baroque conductors of his generation" *(London Independent)* and "an expert in 18th-century style" *(The New Yorker)* — is increasingly recognized for his probing and revelatory explorations of music of all periods. He is now in his 29th year as music director of Philharmonia Baroque Orchestra and is Principal Guest Conductor of the Pasadena Symphony and Artist in Association with Australia's Adelaide Symphony.

His approach to period style — intelligent, infused with joy and never dogmatic — has led to appearances with major orchestras: including the New York, Los Angeles, and Hong Kong Philharmonics; the Chicago, Milwaukee, St. Louis, Toronto and Sydney Symphonies; the Cleveland and the Philadelphia Orchestras; and the Northern Sinfonia and Scottish Chamber Orchestra, where his programs often mingle Baroque with later works. The current season will features collaborations with the New Zealand and Tasmania Symphonies, as well as Washington, D.C.'s National Symphony Orchestra, Italy's Orchestra of Padova Veneto, Sweden's Svenska Kammarorkestern, the Bournemouth Sinfonietta, the Orchestra of St. Luke's, and Caramoor International Music Festival.

He is also at home in opera houses; in addition to shining new light on close to twenty Handel operas as the Artistic Director and conductor at the Gottingen Handel Festival, he has led productions for leading companies including Covent Garden, San Francisco, Santa Fe and Washington. He was also Principal Conductor at Sweden's famed Drottningholm Theatre from 1993-1996 and Principal Conductor at Scottish Opera 1993-1998.

English-born Nicholas McGegan was educated at Cambridge and Oxford. He was made an Officer of the Most Excellent Order of the British Empire (OBE) "for services to music overseas." Other awards include the Halle Handel Prize; the Order of Merit of the State of Lower Saxony (Germany); the Medal of Honour of the City of Göttingen, and a declaration of Nicholas McGegan Day, by the Mayor of San Francisco in recognition of his work with Philharmonia Baroque. In 2013, the San Francisco Conservatory of Music awarded him an honorary degree of Doctor of Music.

His extensive discography includes seven recent releases on Philharmonia Baroque's label, Philharmonia Baroque Productions (PBP), including Brahms Serenades; Beethoven Symphonies nos. 4 and 7; Berlioz Les Nuits d'été and Handel arias with Lorraine Hunt Lieberson; Haydn Symphonies nos. 88, 101 and 104 (nominated for a GRAMMY® Award); Vivaldi The Four Seasons and other concerti with violinist Elizabeth Blumenstock, and Handel's Atalanta and Handel's Teseo, both featuring soprano Dominique Labelle.

Amanda Forsythe, soprano

The American soprano Amanda Forsythe sings Euridice on the recording of Charpentier's *La descente d'Orphée aux enfers* with Boston Early Music Festival, which won the 2015 GRAMMY® AWARD for Best Opera Recording. She has been praised by *Opera News* for her "light and luster", "wonderful agility and silvery top notes." She was a winner of the George London Foundation Awards and also received prizes from the Liederkranz Foundation and the Walter W. Naumburg Foundation.

Amanda Forsythe made her European operatic début in the role of Corinna *Il viaggio a Reims* at the Rossini Opera Festival in Pesaro, which led to an immediate invitation to make her début at the Grand Théâtre de Genève as Dalinda *Ariodante* where she was proclaimed "the discovery of the evening" *(Financial Times).* She returned to the Rossini Opera Festival to perform the role of Rosalia *L'equivoco stravagante* and Bellini duets in the 'Malibran' recital at the invitation of Joyce di Donato, and, most recently, Jemmy in the new production of *Guillaume Tell,* for which she received considerable critical acclaim.

Ms. Forsythe made her US stage début with Boston Early Music Festival, where her roles have included *Niobe and Manto* (recording) in *Niobe, regina di Tebe, Galatea Acis and Galatea,* Aglaure in Lully's *Psyché, Venus Venus and Adonis* (John Blow), Drusilla *L'incoronazione di Poppea,* Pallas in Eccles' *The Judgment of Paris* and Edilia in Handel's *Almira,* for which she received rave reviews.

Ms. Forsythe's concert engagements in North America have included her recent débuts at Tanglewood Festival and Lincoln Center in the title role of *Teseo* with the Philharmonia Baroque. She is a regular soloist with the highly acclaimed baroque ensembles Philharmonia Baroque, Apollo's Fire, Boston Baroque and Pacific Musicworks. Her concert repertoire also includes Handel's *Israel in Egypt,* Mozart's *Exsultate Jubilate,* Vivaldi's *Nulla in mundo pax sincera,* Pergolesi's *Stabat Mater* and Orff's *Carmina Burana.*

Amanda Forsythe's recordings include Venus *Venus and Adonis,* Aglaure Lully's *Psyché,* and La Grande Pretresse in Lully's *Thésée* with Boston Early Music Festival (all for CPO), Manto Stefani's *Niobe* with BEMF (Erato), Handel's *Teseo* with Philharmonia Baroque (PBO's label), Mozart's *Lucio Silla: In un istante* and *Messiah* with Apollo's Fire (Avie), Minerve Dorinda Handel's *Orlando* with Early Music Vancouver (ATMA) and Haydn's *Creation* with Boston Baroque (Linn). She also sings on the DVD recordings of the Pesaro productions of *L'equivoco stravagante* and *Guillaume Tell* as well as Mantoin the Royal Opera production of Stefani's *Niobe* (Opus Arte).

In Autumn 2015 her début solo recording of Handel arias with Apollo's Fire will be released on the Avie label.

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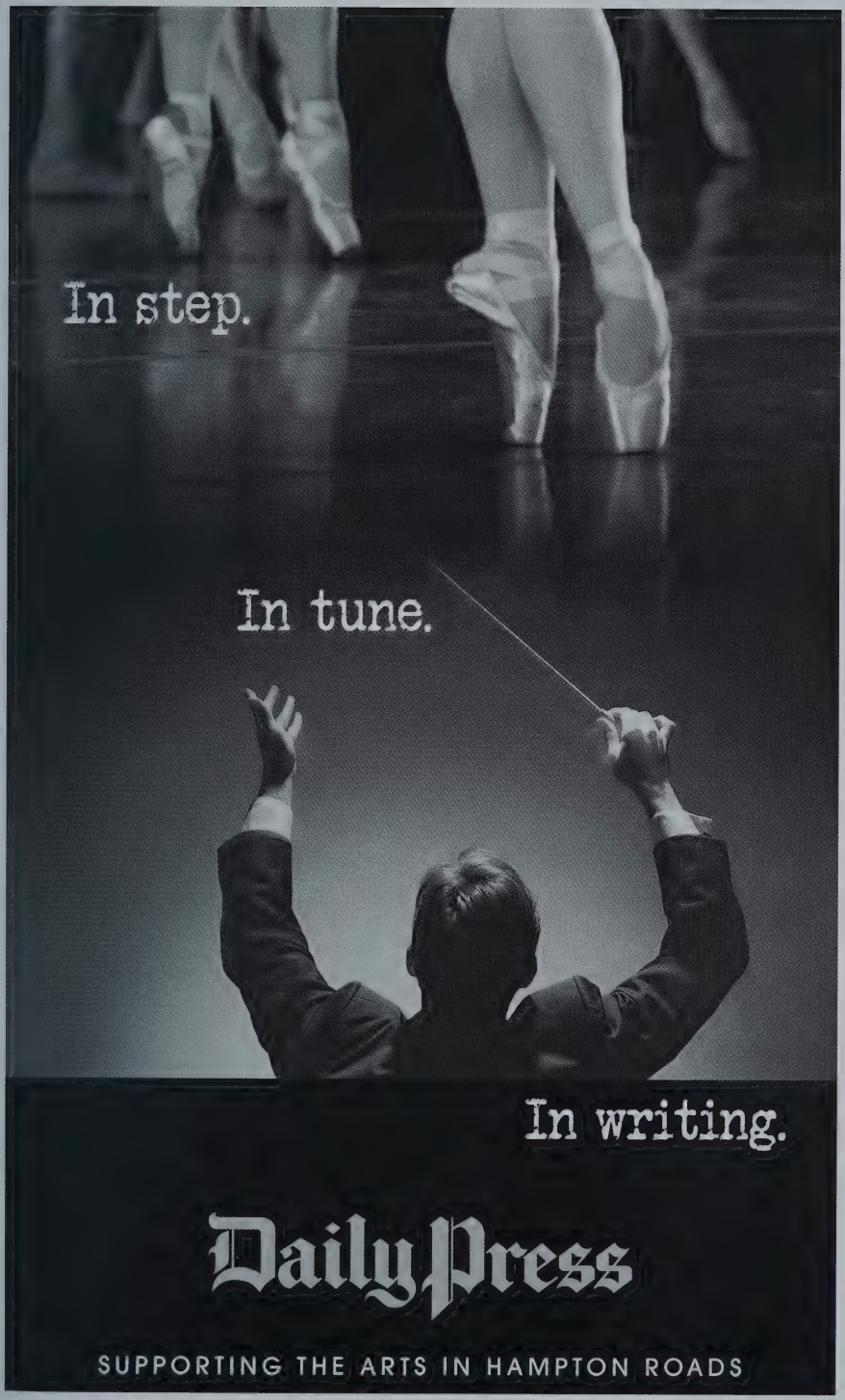
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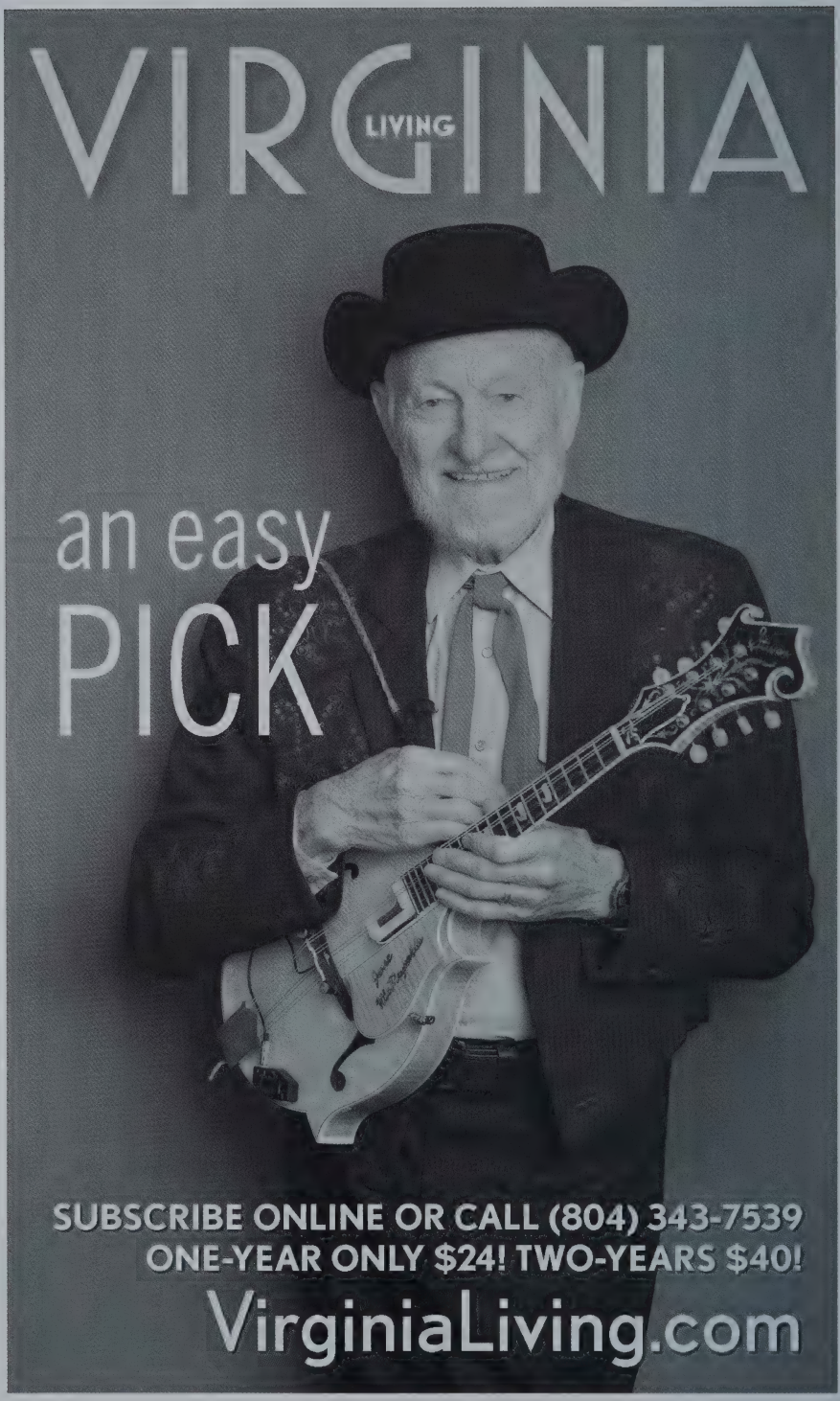

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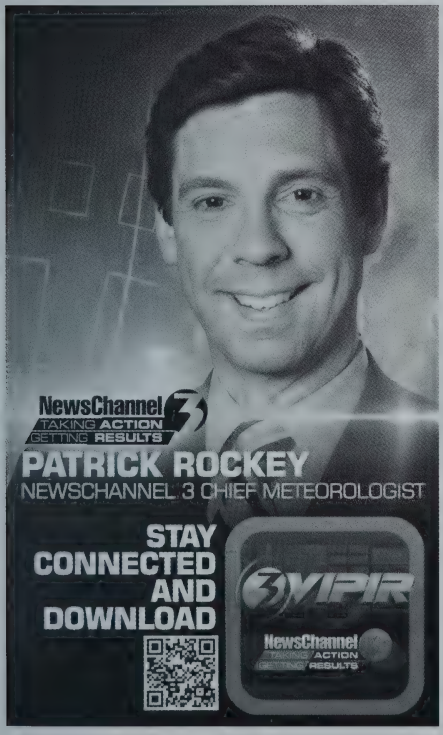

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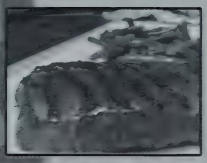

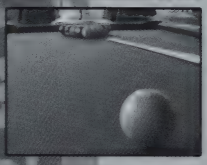

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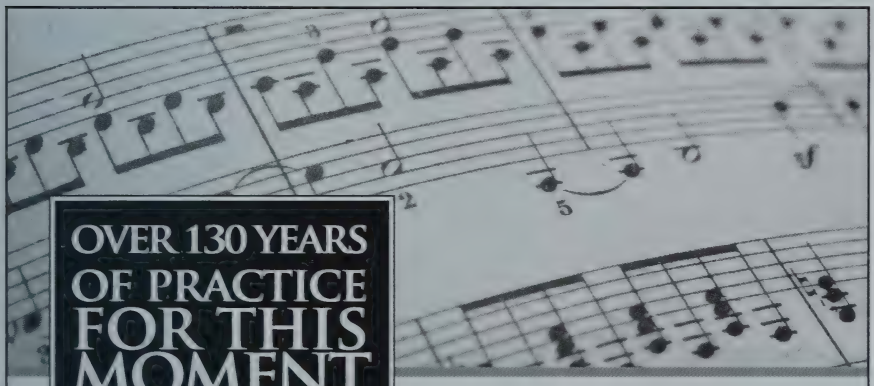

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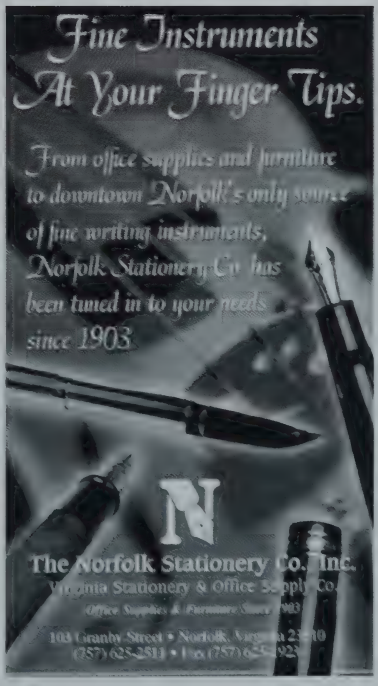

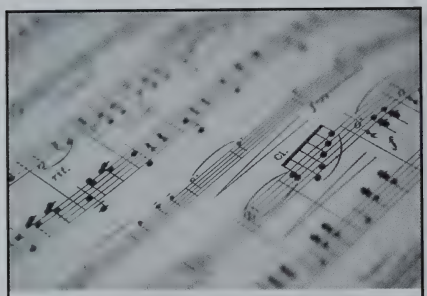

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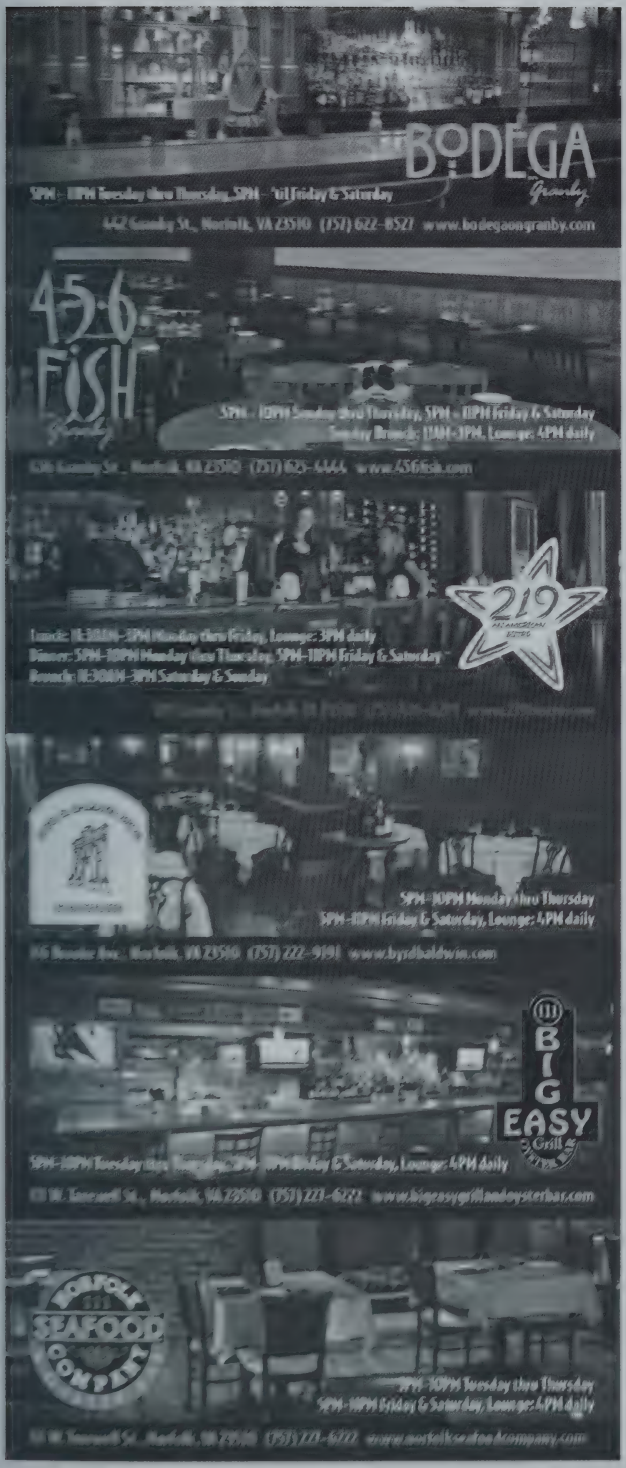
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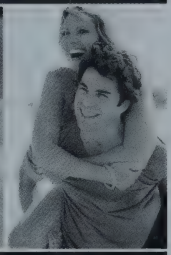

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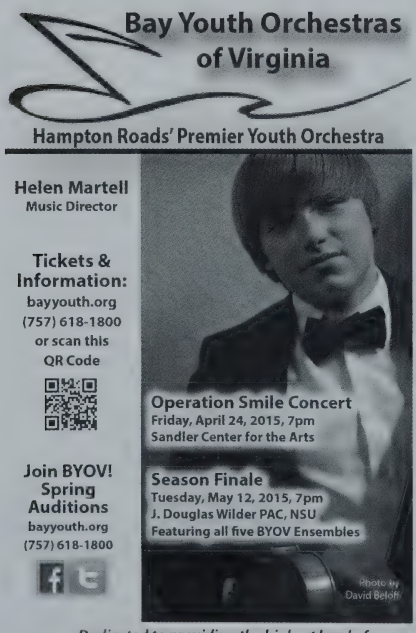
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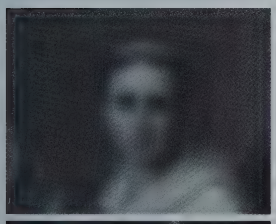

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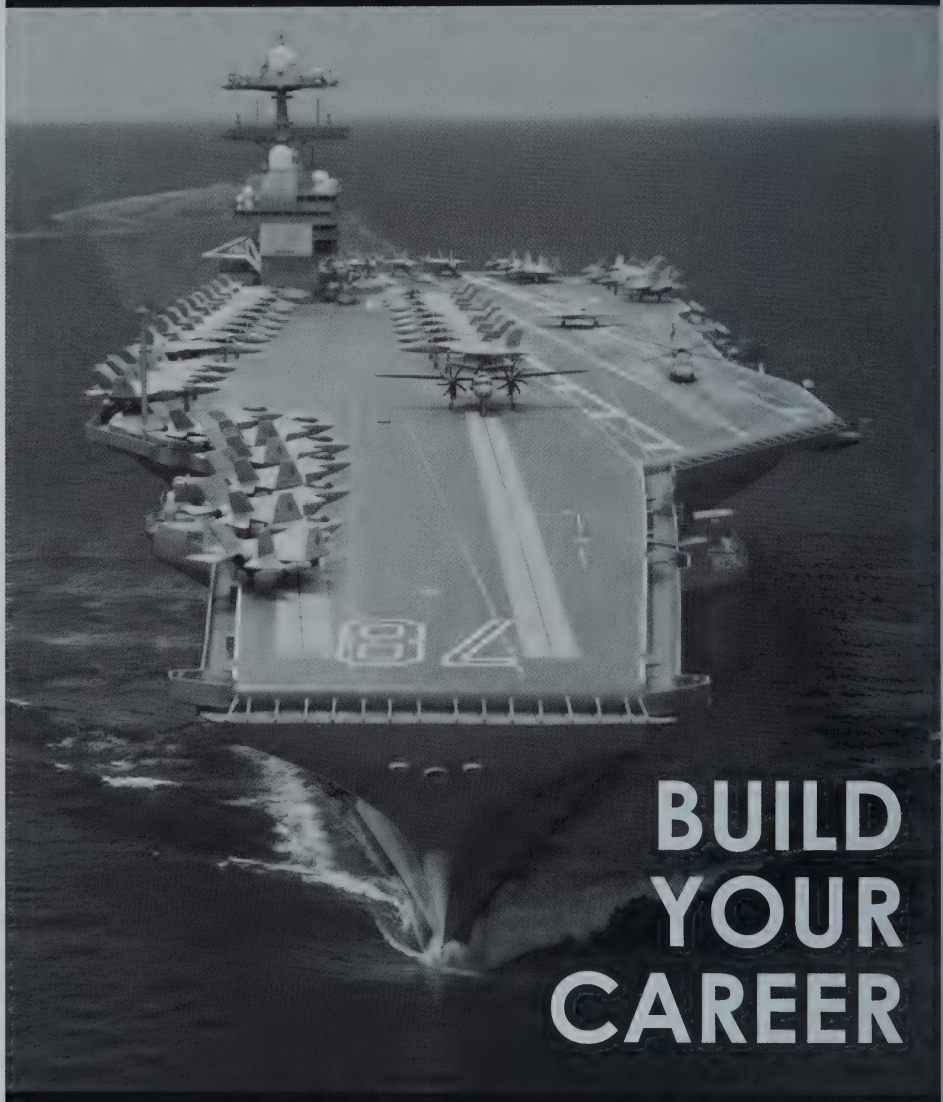

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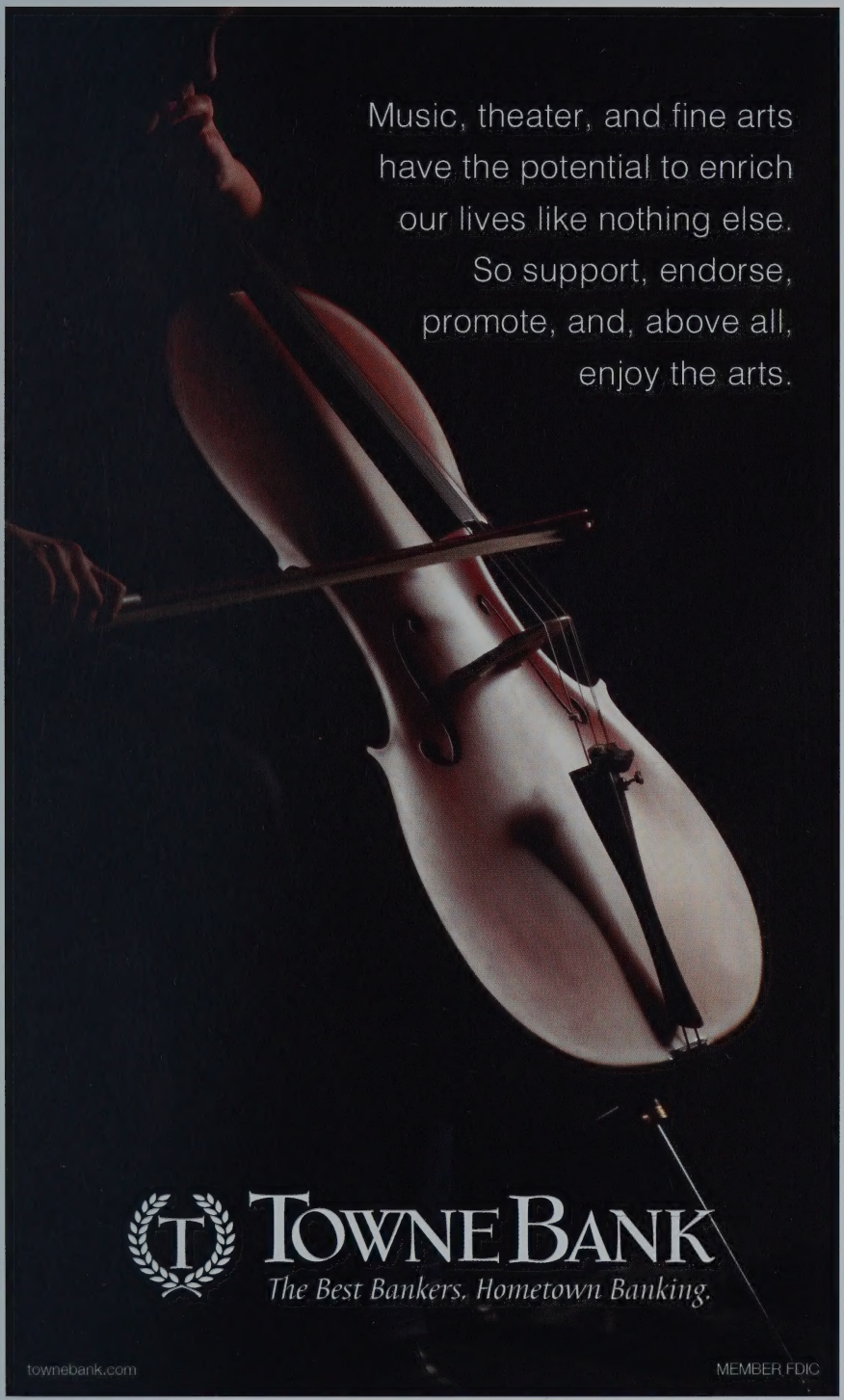
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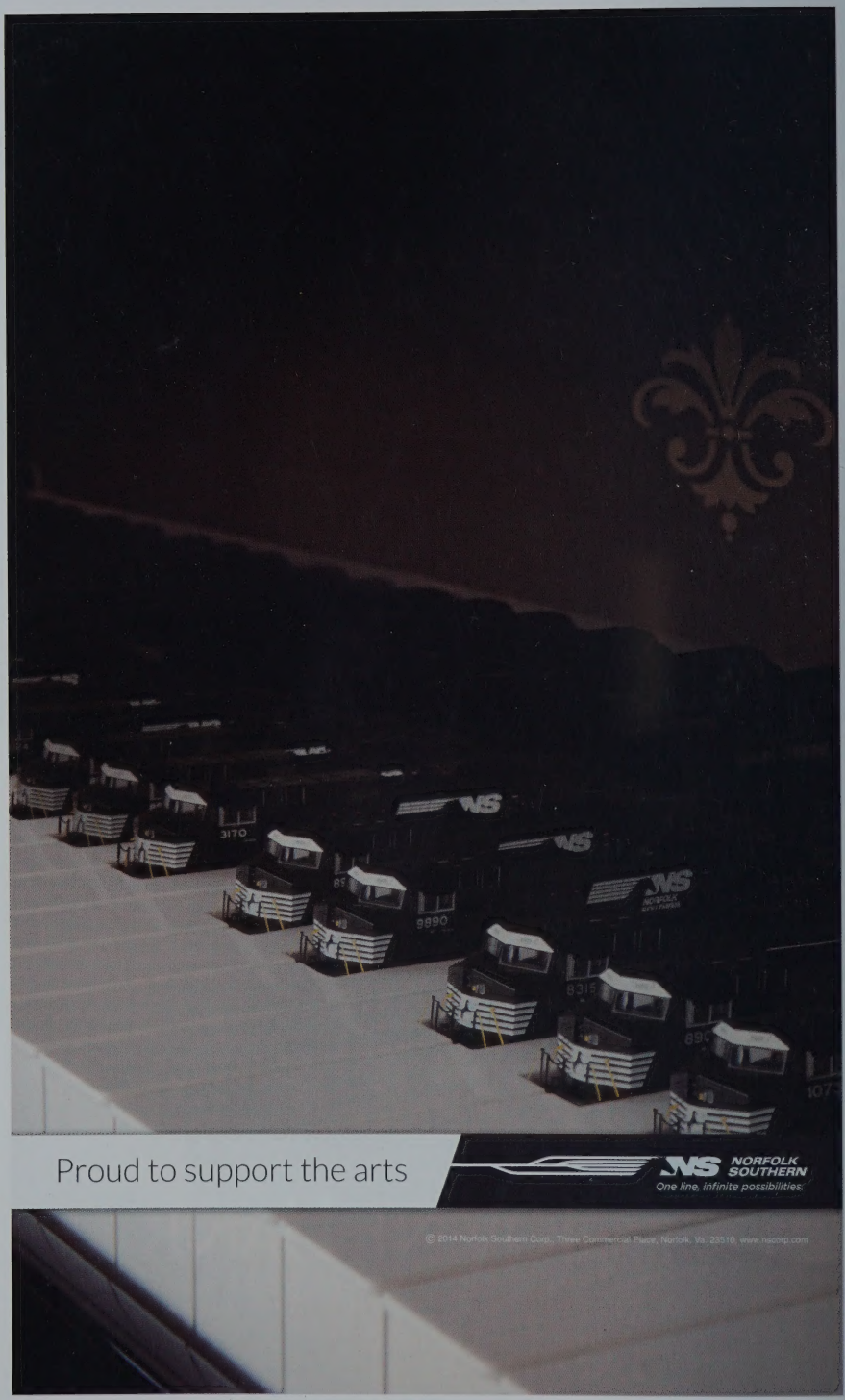
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